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KUHLAU

Sonatinas

For the Piano

Book I

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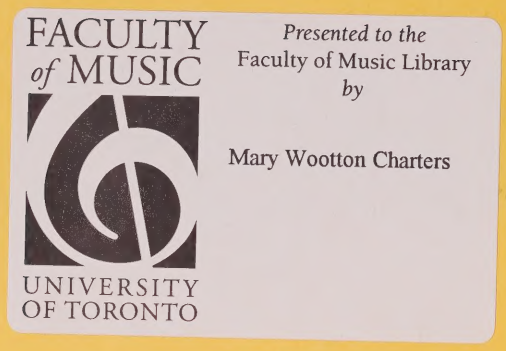
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FRIEDRICH KUHLAU

Sonatinas

For the Piano

Revised and Fingered by
LUDWIG KLEE

With a Biographical Sketch of the Author by
PHILIP HALE

IN TWO BOOKS

Book I—Library Volume 52

Book II—Library Volume 53

G. SCHIRMER, INC.
New York

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FRIEDRICH KUHLAU was born at Ulzen, in Hanover, in the year 1786. There is a dispute concerning the precise date. According to Riemann it was the 13th of March; according to Pougin and Grove it was the 11th of September. When he was seven years old, he was sent by his mother one dark winter-night to draw water from a fountain; he fell, and, wounding himself, lost the use of an eye. His parents were poor, but they managed to allow him some pianoforte lessons, and they afterward sent him to Brunswick, where he attended a singing-school and learned several instruments, among them the flute. From Brunswick he went to Hamburg and studied harmony under Schwencke. He then began to publish his first compositions, which were chiefly for the pianoforte and the flute. In 1810 Hamburg was annexed to the French empire, and Kuhlau fled to Copenhagen to escape conscription. During the last years of the 18th century and the beginning of this century the Scandinavian and Danish lovers of music depended for the gratification of their taste on the foreigners who visited them or settled among them. The Abbé Vogler and Naumann were welcomed in Stockholm; Scheibe and Schulz and Gluck were honored in Copenhagen; and Sarti and Siboni were not the only Italians that exerted a personal musical influence under a northern sky. Kuhlau was appointed first flute of the court orchestra, with the title of chamber-musician. (Riemann says that he was one of the violinists, and thus contradicts the other agreeing biographers.) Now, as the National opera was not in a flourishing condition, Kuhlau planned its restoration, and in 1814 he wrote the music to a drama called "Roeverbergen"—"The Mountain of the Brigands." The success of this opera was instantaneous, and Kuhlau was hailed at once as "The great Danish composer." It is said that he made free use in this opera of national airs, and sought thereby to give the music a local coloring. A second opera, "Eliza," was also received favorably, and Kuhlau was relieved from his duties in the orchestra and appointed composer to the Court. He then bought a house in Lyngbye, a little town near Copenhagen, and lived there with his parents, whom he brought over from Germany. It was there that he composed the operas, "Lulu," "The Enchanted Harp," "Hugo and Adelheid," and "The Hill of the Elves." The last-named work (1828) is really a vaudeville, in which Danish airs are introduced. These operas were popular in their day in Denmark, but in other countries the composer was known chiefly by his pieces for the flute and for the pianoforte. In 1825 Kuhlau visited Vienna, and in September he went with friends to call on Beethoven, who was in Baden near by. There was merry-making. Kuhlau extemporized a canon, to which Beethoven replied by a canonical pun on his visitor's name, "*Kühl, nicht lau*" (cool, not lukewarm). The next morning Kuhlau received another punning canon, which, by the way, was on the notes B-A-C-H, with the following letter:

BADEN, 3 *September*, 1825.

I must confess that the champagne got too much into my head last night, and has once more shown me that it rather confuses my wits than assists them; for though it is usually easy enough for me to give an answer on the spot, I declare I do not in the least recollect what I wrote last night. Think sometimes of your most faithful

BEETHOVEN.

In 1830 Kuhlau's house was burned, and many of his manuscripts were destroyed; his father died soon after; and from chagrin and grief his own health declined. He was ailing for a year, and died near Copenhagen the 12th or the 18th of March, 1832. He was buried with pomp, and a funeral march of his own composition accompanied him to the grave. Memorial services were held in the theatre and by the societies of which he was a member.

The once admired operas, songs and male quartets have not escaped oblivion, but his compositions for the flute still "afford inestimable models of construction and originality." His pianoforte music for beginners is of genuine value. It is true, as Weitzmann says, that his pieces for the pianoforte do not contain novel thoughts, but "they are always written in a serious and noble style," and they serve admirably the purposes of instruction.

The chief works of "The Beethoven of the Flute," as he has been called, are as follows: 3 grand trios for 3 flutes op. 13; 3 grand trios for 3 flutes op. 86; 1 grand trio for 3 flutes op. 90; 3 quintets for flute and string-quartet op. 51; grand quartet for 4 flutes in E, op. 103; 6 sets of 3 duets for 2 flutes, op. 10, 39, 80, 81, 87; solos with pianoforte op. 57; 3 fantasias op. 95; trios, 2 flutes and pianoforte op. 119; 7 sonatas for flute and pianoforte. Then there are 4 sonatas for violin and pianoforte. The chief pianoforte compositions are these: Concertos op. 7, 93; quatuors op. 32, 50; sonatas for 4 hands op. 8, 17, 44, 66; rondos and variations op. 58, 70, 72, 75, 76; sonatas op. 5, 20, 26, 30, 34, 46, 52, 55, 59, 60, 88; Gr. Sonate brillante op. 127; allegro pathétique 4 hands op. 123; and rondos, divertissements, varied themes and danses. PHILIP HALE

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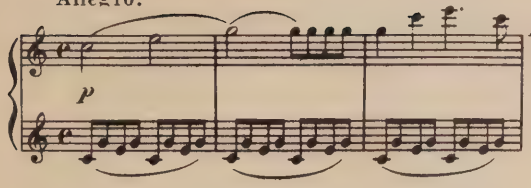
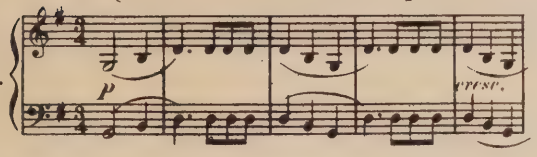
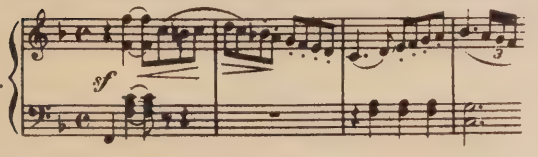
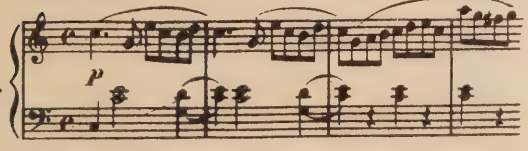
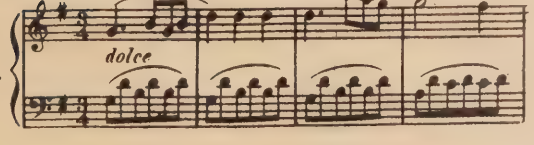
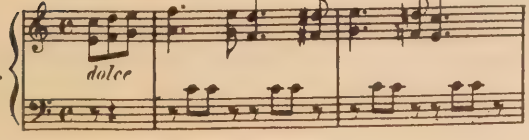












Allegro. Op. 20, Nº 1. Page.

1. *p* 3

Allegro. Op. 20, Nº 2.

2. *p* *cresc.* 8

Allegretto con spirito. Op. 20, Nº 3.

3. *sf* 15

Allegro. Op. 55, Nº 1.

4. *p* 22

Allegretto. Op. 55, Nº 2.

5. *dolce* 25

Allegro con spirito. Op. 55, Nº 3.

6. *dolce* 29

Allegro non tanto. Op. 55, Nº 4. Page.

7. *dol. e legato.* 33

Tempo di Marcia. Op. 55, Nº 5.

8. *p* 38

Allegro maestoso. Op. 55, Nº 6.

9. *f marc.* *p* *dol.* 42

Allegro. Op. 59, Nº 1.

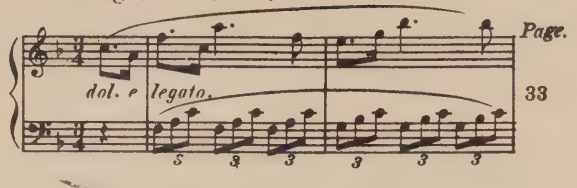
10. *dol.* 47

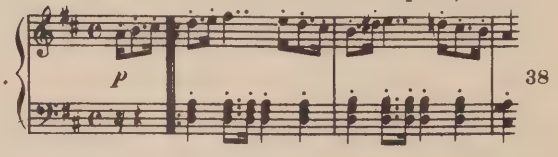
Allegro. Op. 59, Nº 2.

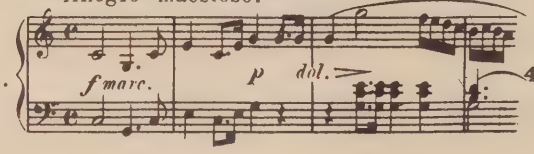
11. *fp* 56

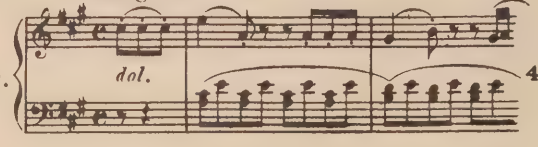
Allegro con spirito. Op. 59, Nº 3.

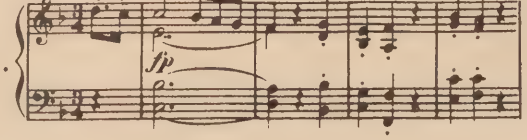
12. *p* 64

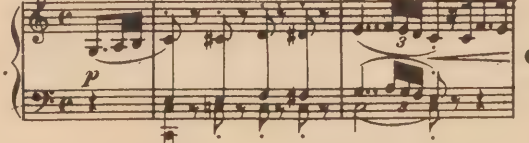










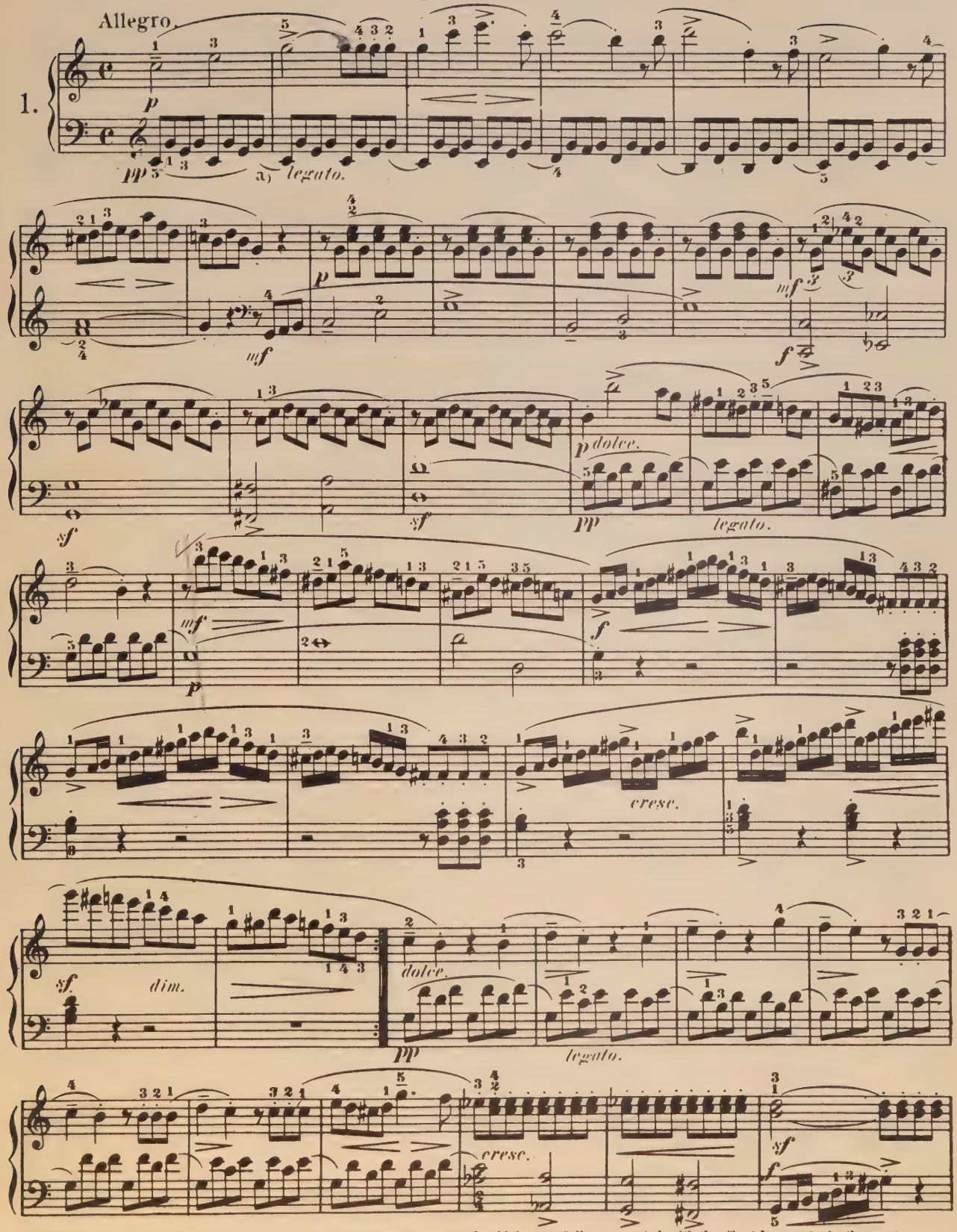


SONATINA.

Fingered and phrased by
LUDWIG KLEE.

Op. 20, No. 1.

FR. KUHLAU.



a) These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

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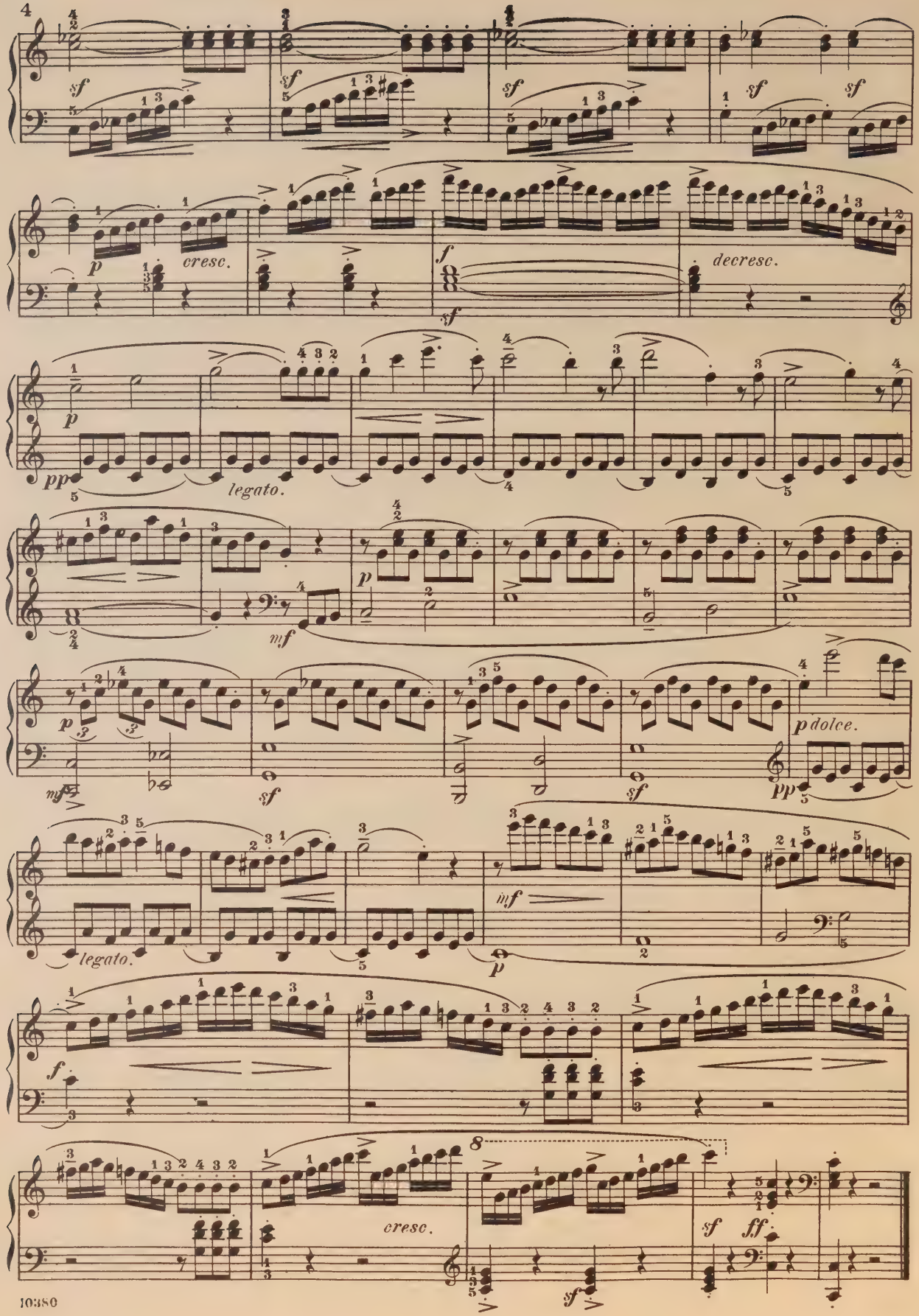

sf
sf
sf
sf
sf
p
cresc.
f
sf
decresc.
p
pp
legato.
p
mf
p
mf
sf
sf
p dolce.
pp
legato.
mf
p
f
cresc.
8
sf
sf
ff

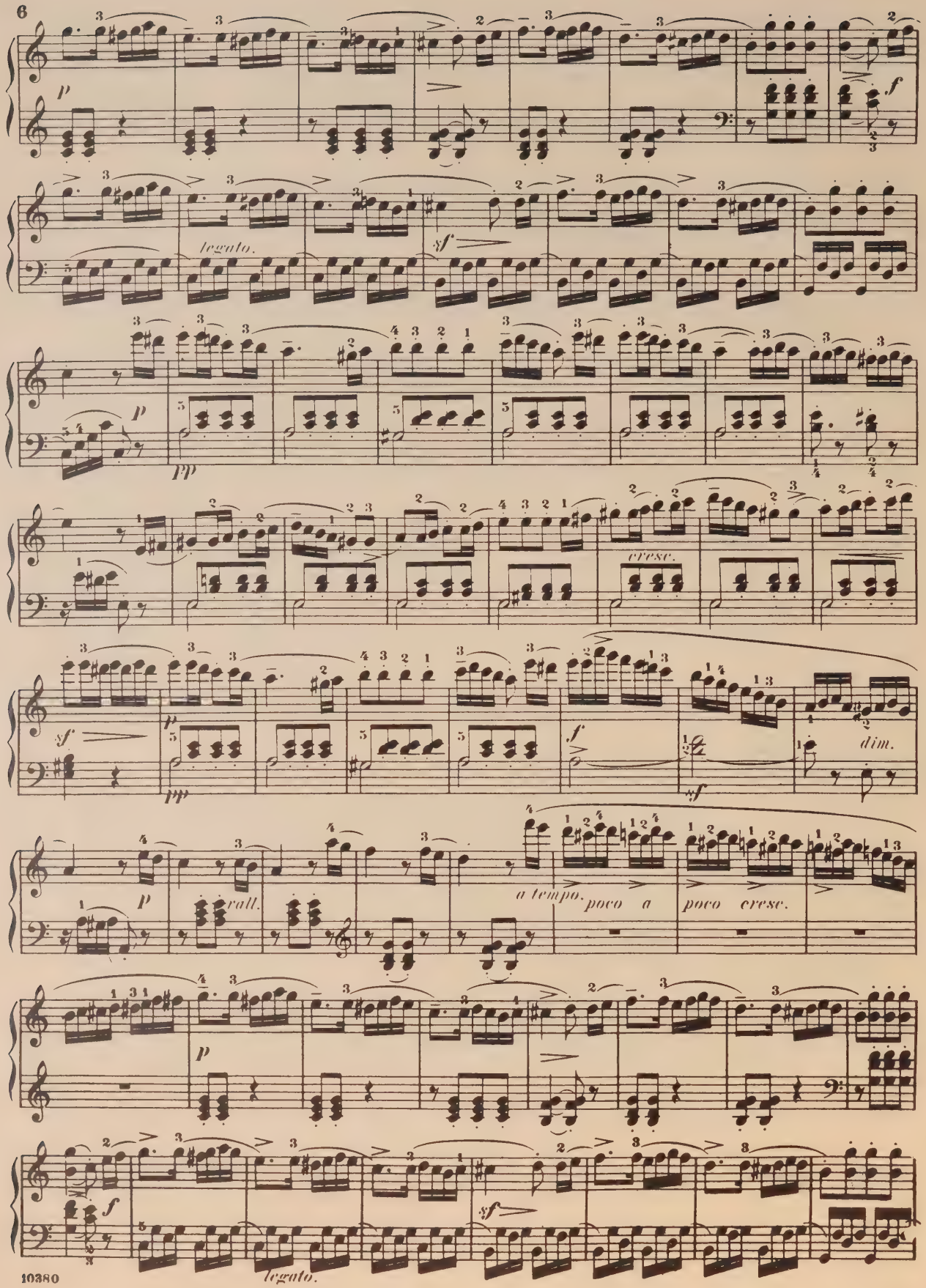
Andante.

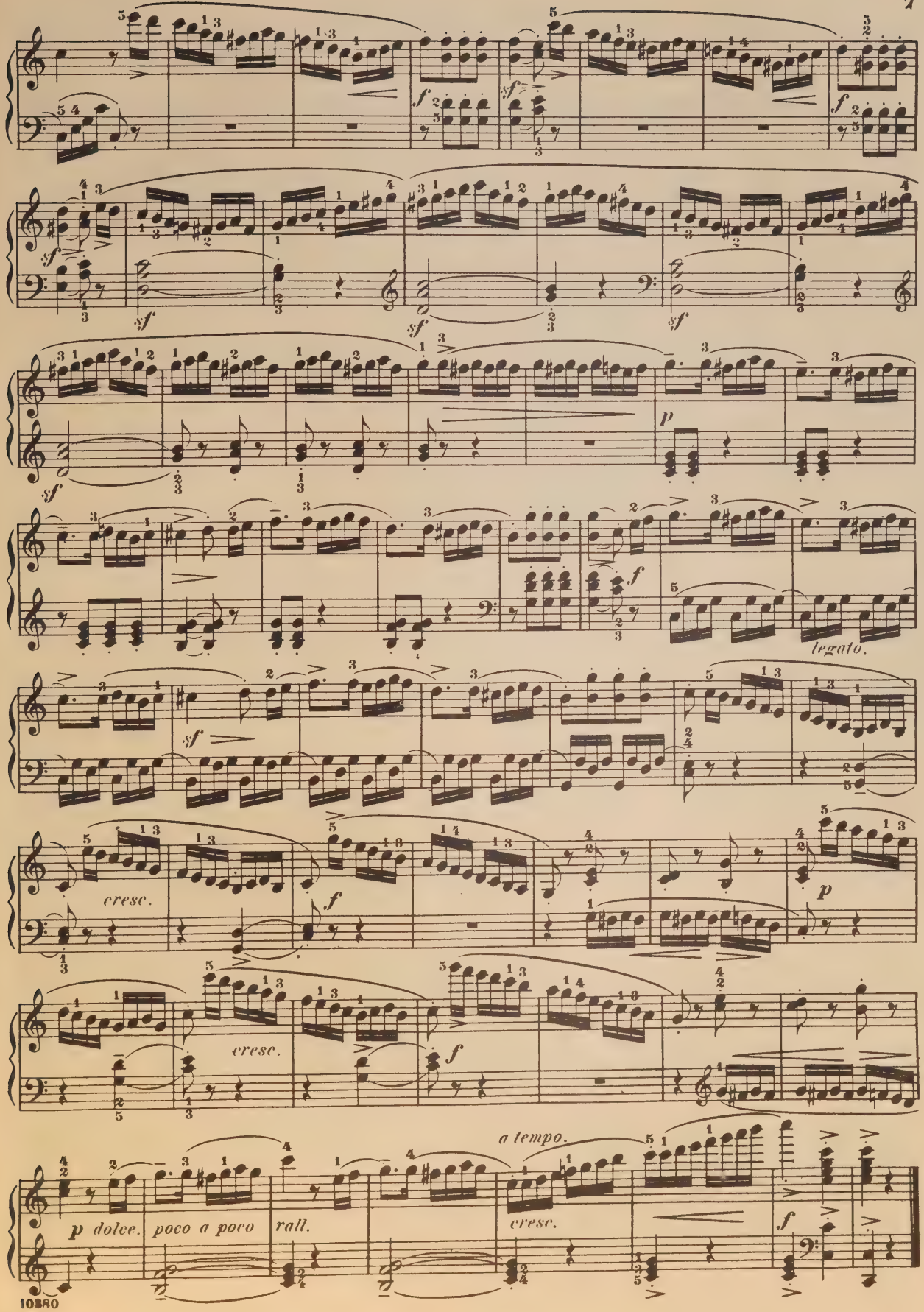
p dolce. *pp* *pp* *p* *cresc.* *f* *dim.* *p dolce.* *pp* *p* *pp*

Rondo.

Allegro.

p *f* *legato.* *sf* *f* *sf* *sf* *sf* *sf* *sf*


p
f
legato.
sf
p
pp
cresc.
sf
p
pp
f
sf
dim.
p
rall.
a tempo.
poco a
poco cresc.
p
f
sf
legato.


sf
f
sf
f
sf
sf
sf
sf
p
sf
f
legato.
sf
cresc.
f
p
cresc.
f
a tempo.
p dolce.
poco a poco
rall.
cresc.
f

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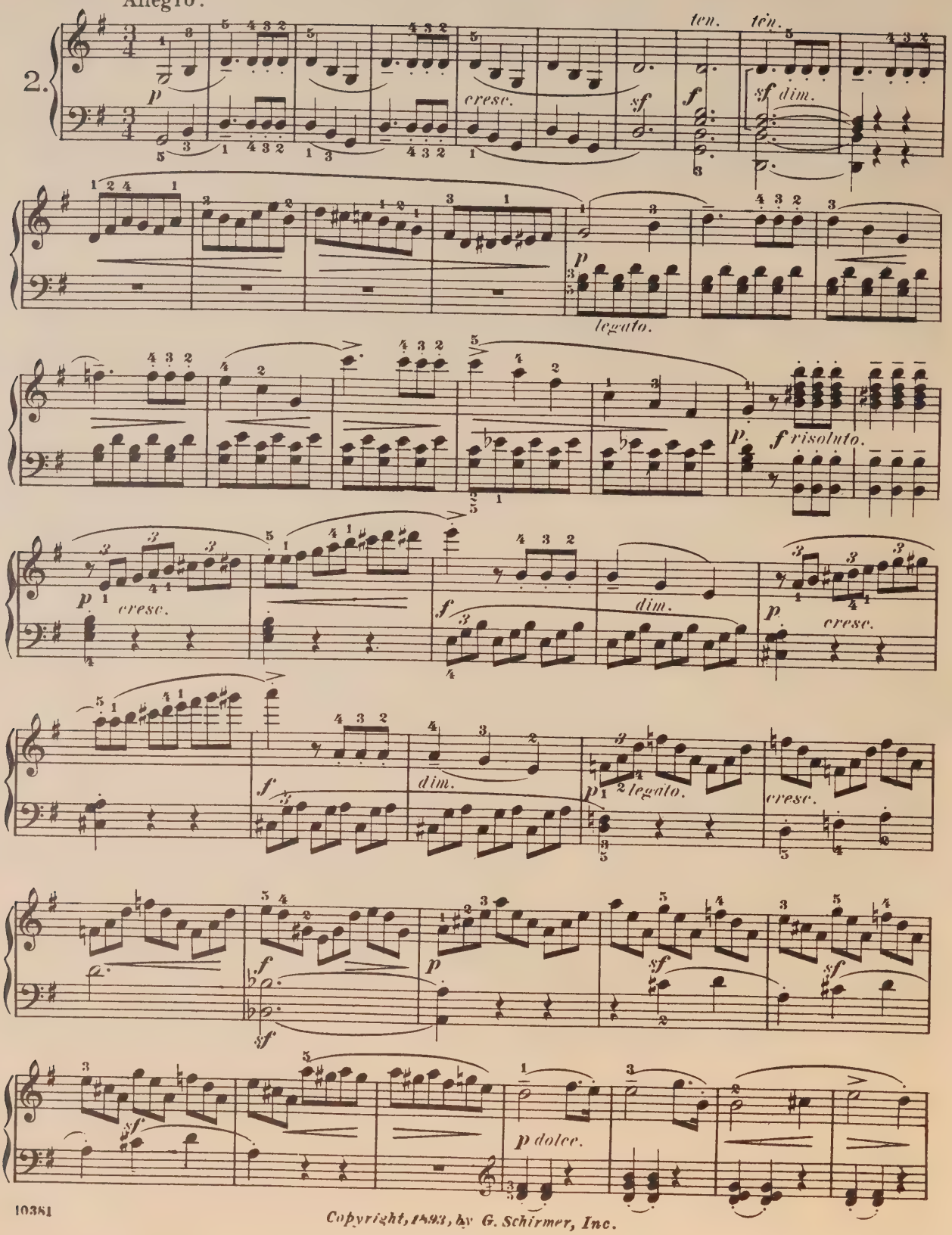
LUDWIG KLEE.

SONATINA.

Op. 20, No 2.

FR. KUHLAU.

Allegro.



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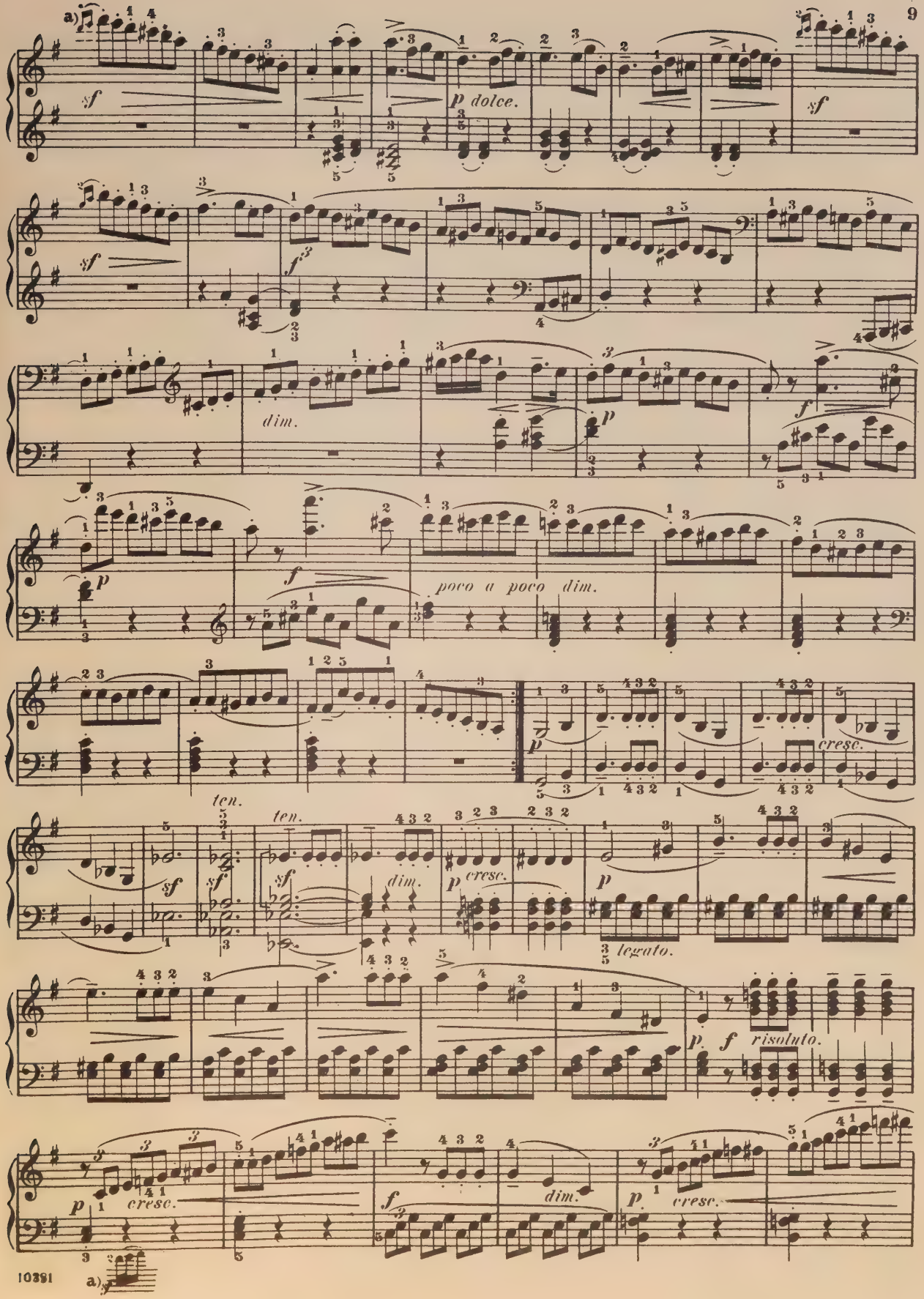
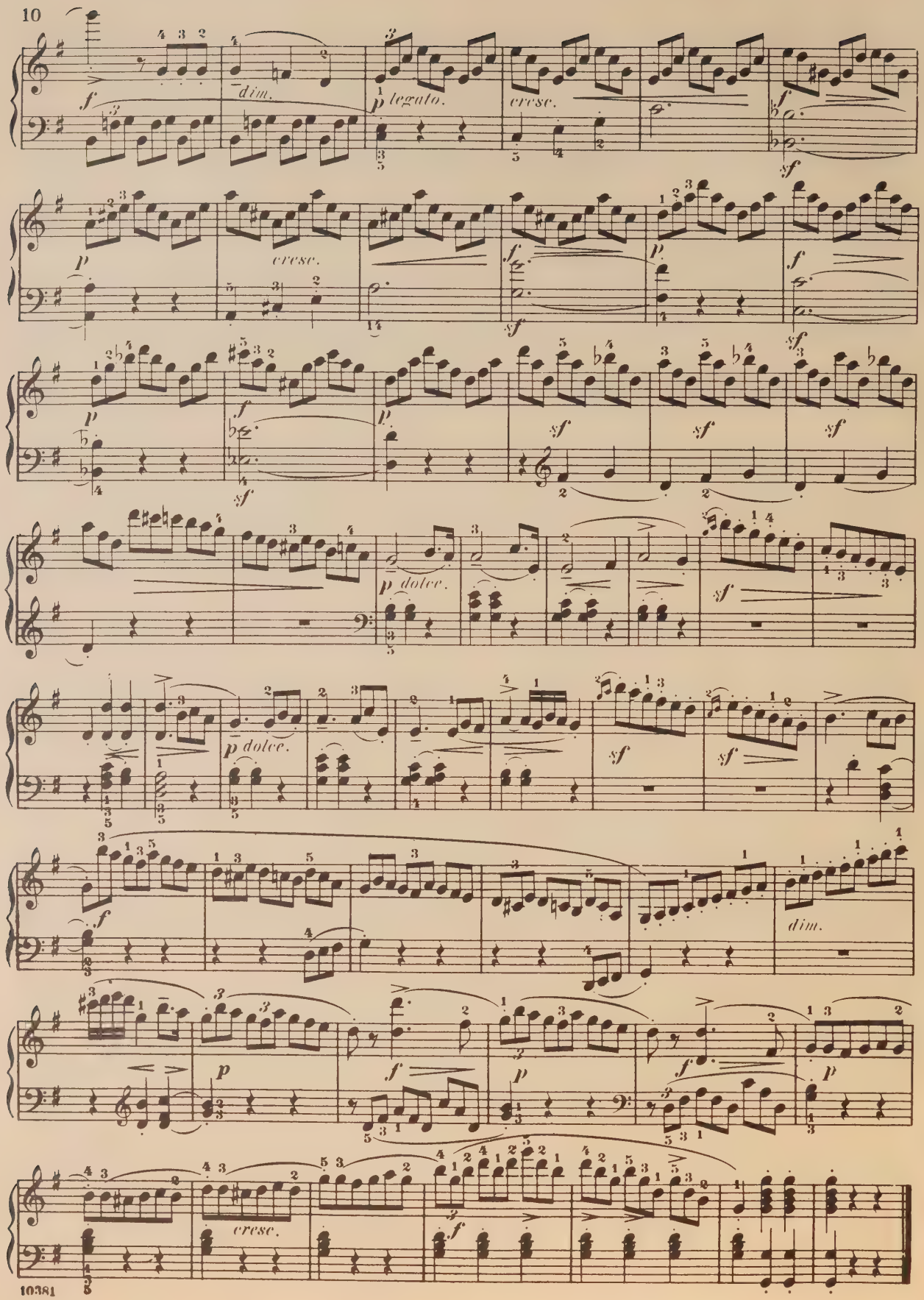
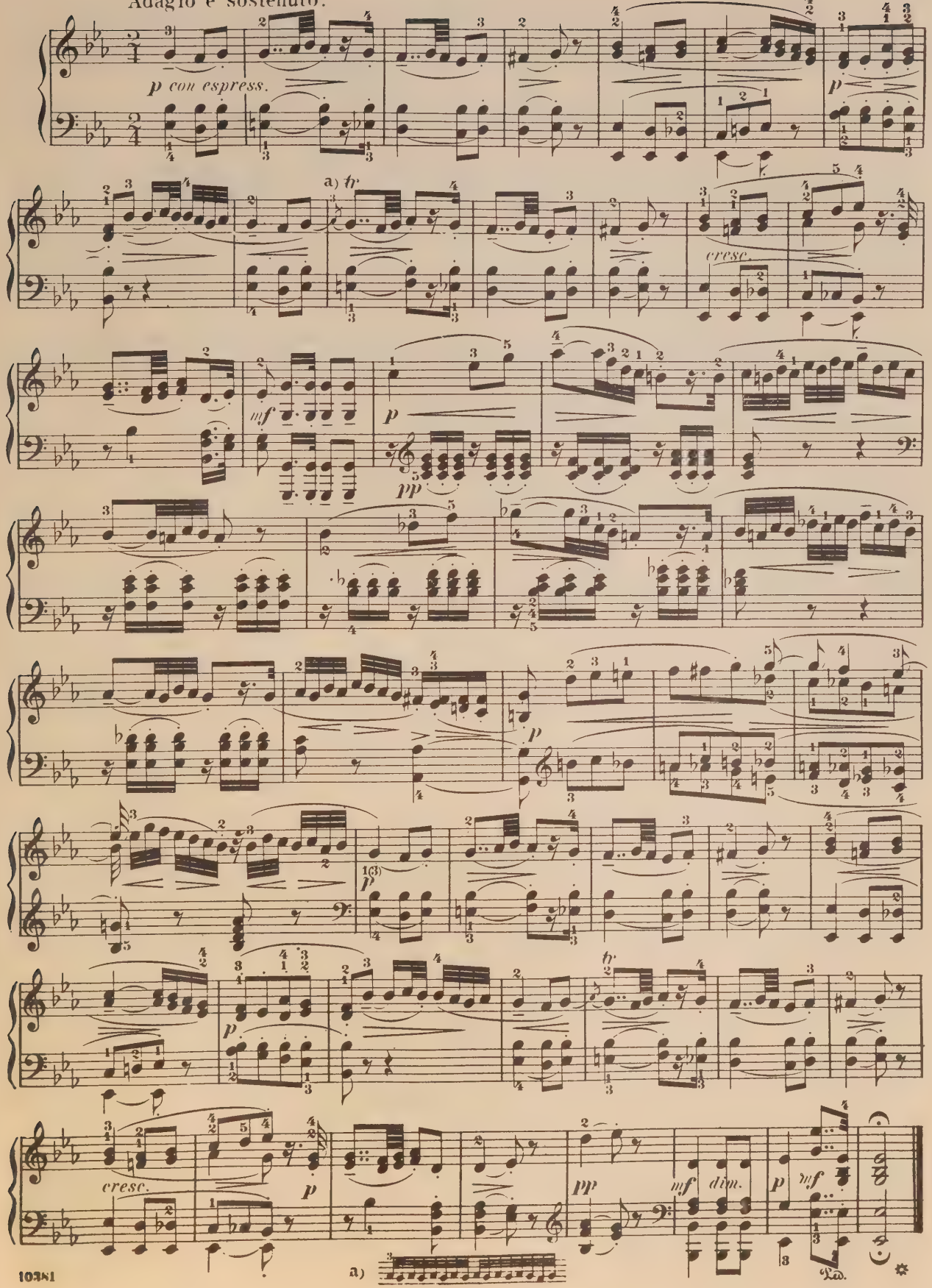
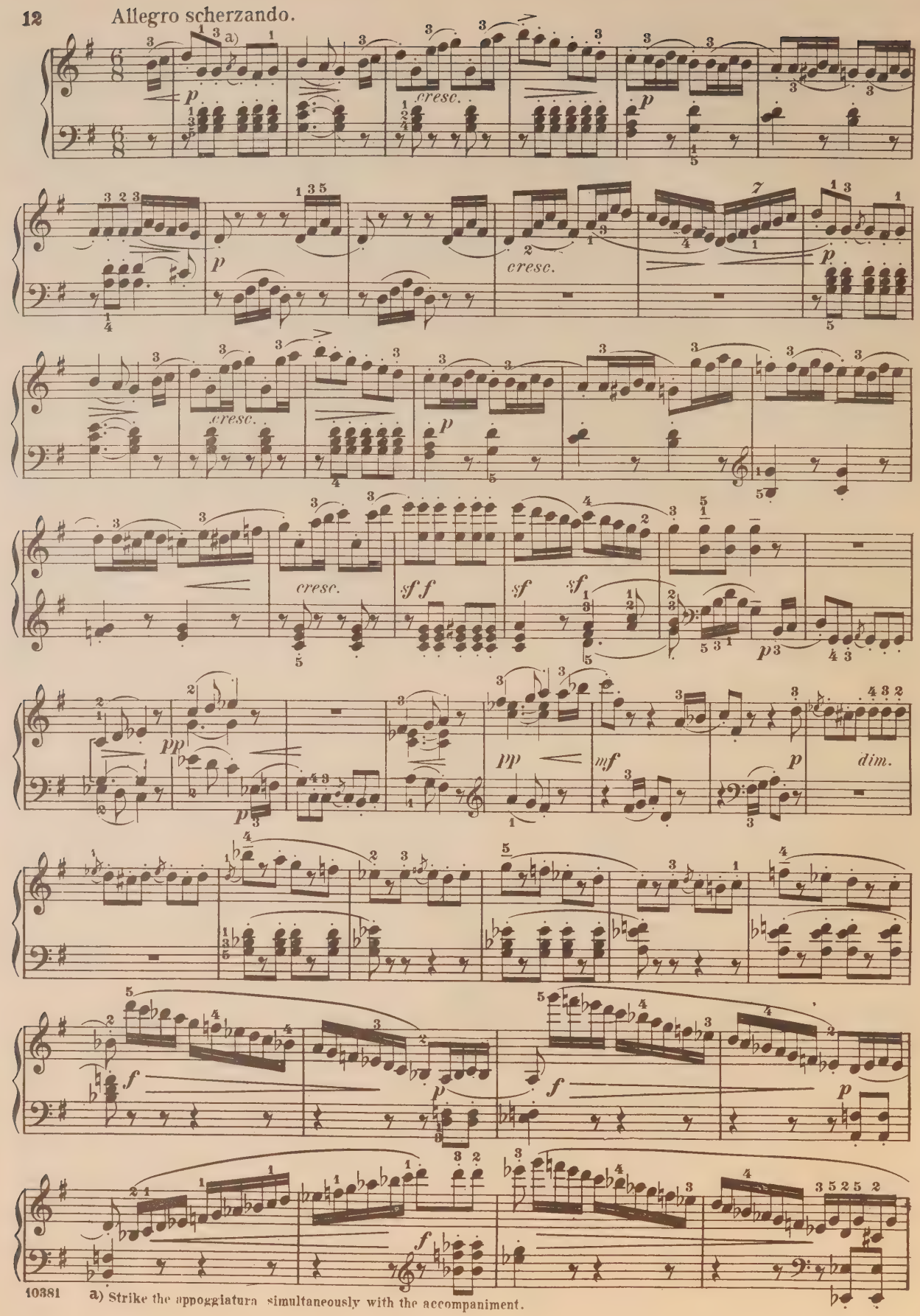
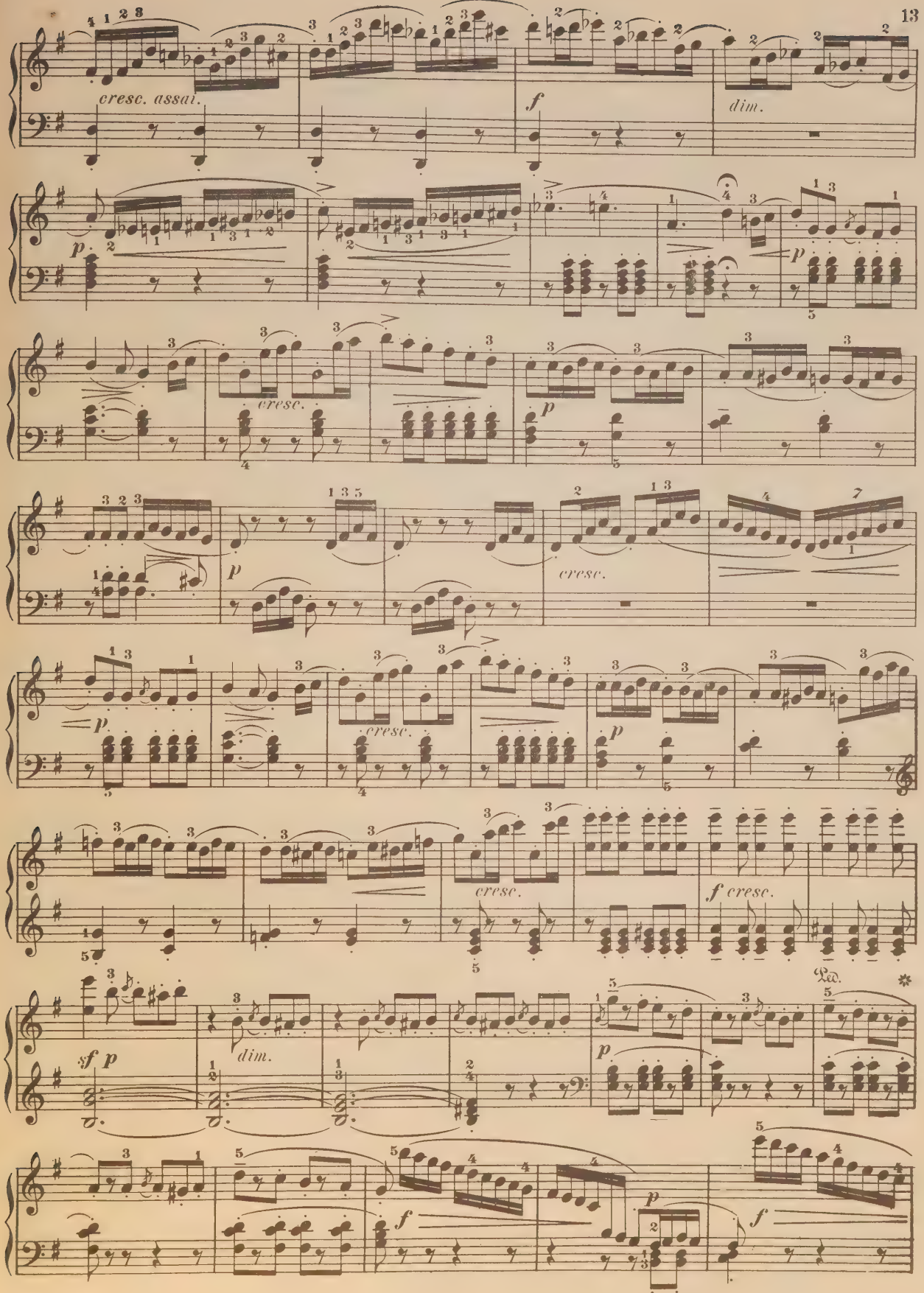

a)
sf
p dolce.
sf
sf
f
dim.
p
f
p
f
poco a poco dim.
p
cresc.
ten.
ten.
sf
sf
sf
dim.
p cresc.
p
legato.
p f risoluto.
p cresc.
f
dim.
p cresc.
a)

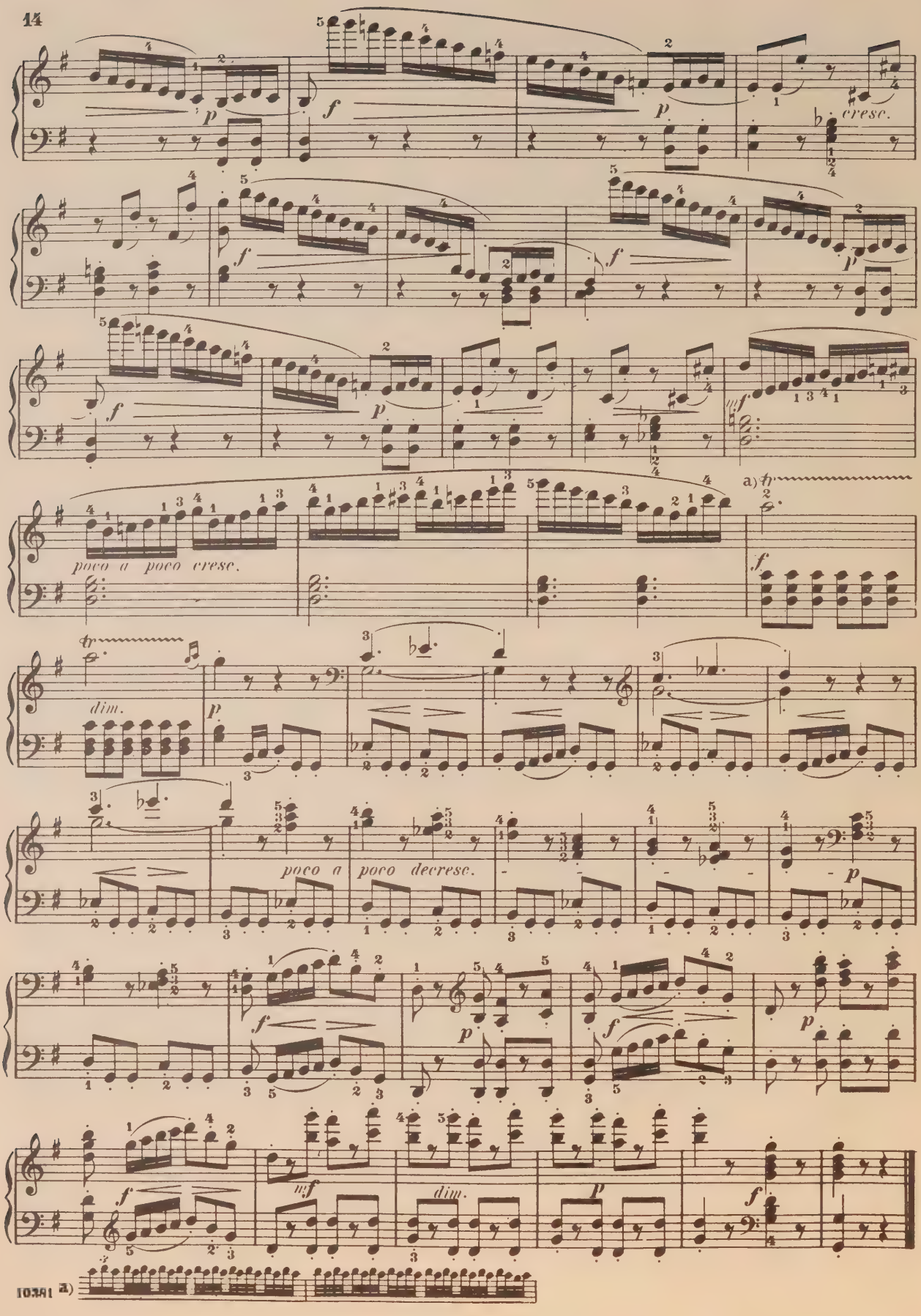

dim.
legato.
cresc.
cresc.
dolce.
dolce.
dim.
cresc.


Adagio e sostenuto.
p con espress.
a) tr
cresc.
mf
p
pp
p
p
p
tr
cresc.
p
pp
mf
dim.
p
mf
a)



a) Strike the appoggiatura simultaneously with the accompaniment.


cresc. assai.
f
dim.
p
cresc.
p
cresc.
p
cresc.
p
cresc.
f cresc.
Ped.
sf p
dim.
p
f
p
f


cresc.
poco a poco cresc.
a)
dim.
poco a poco decresc.
mf
dim.

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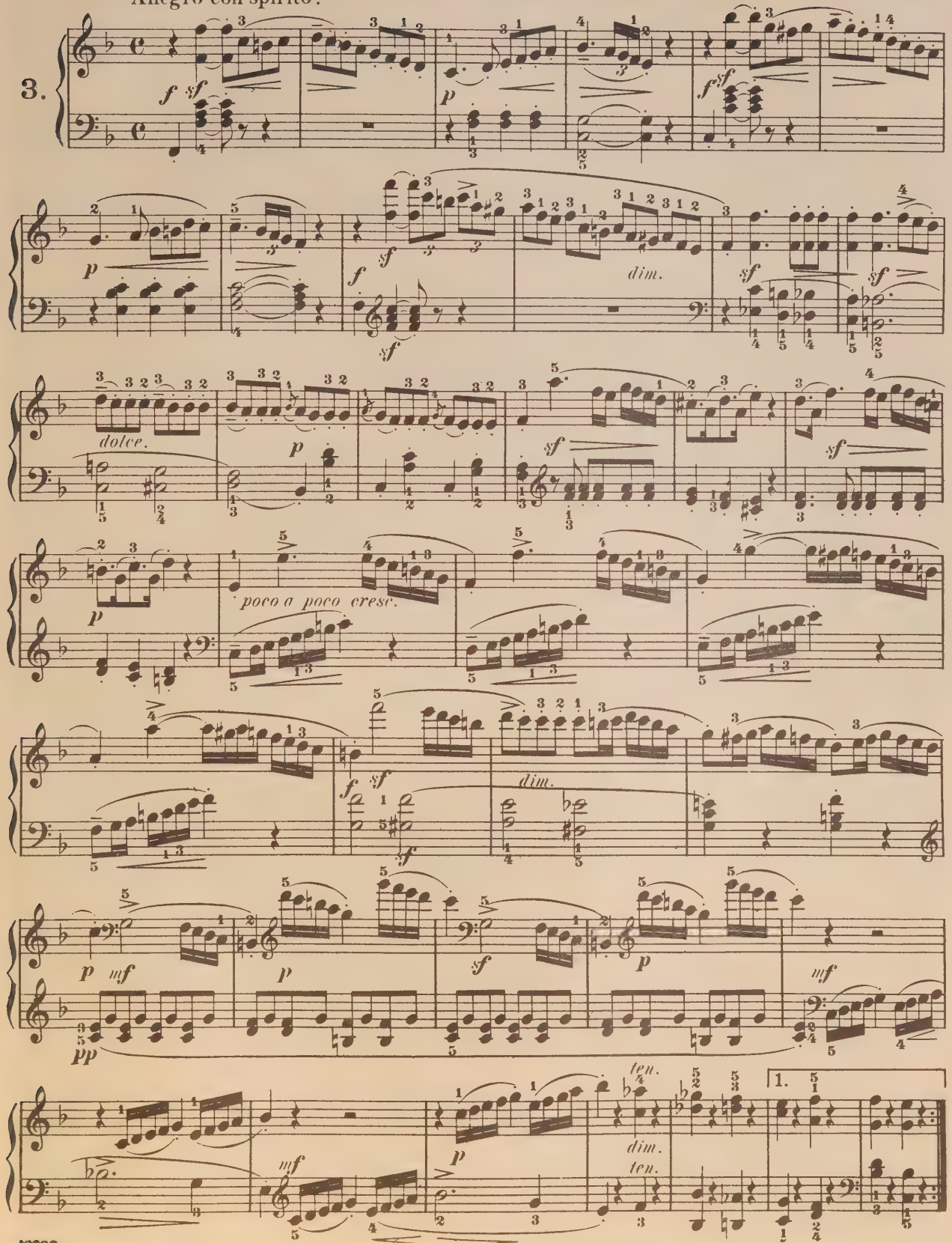
LUDWIG KLEE.

SONATINA.

Op. 20, No 3.

FR. KUHLAU.

Allegro con spirito.



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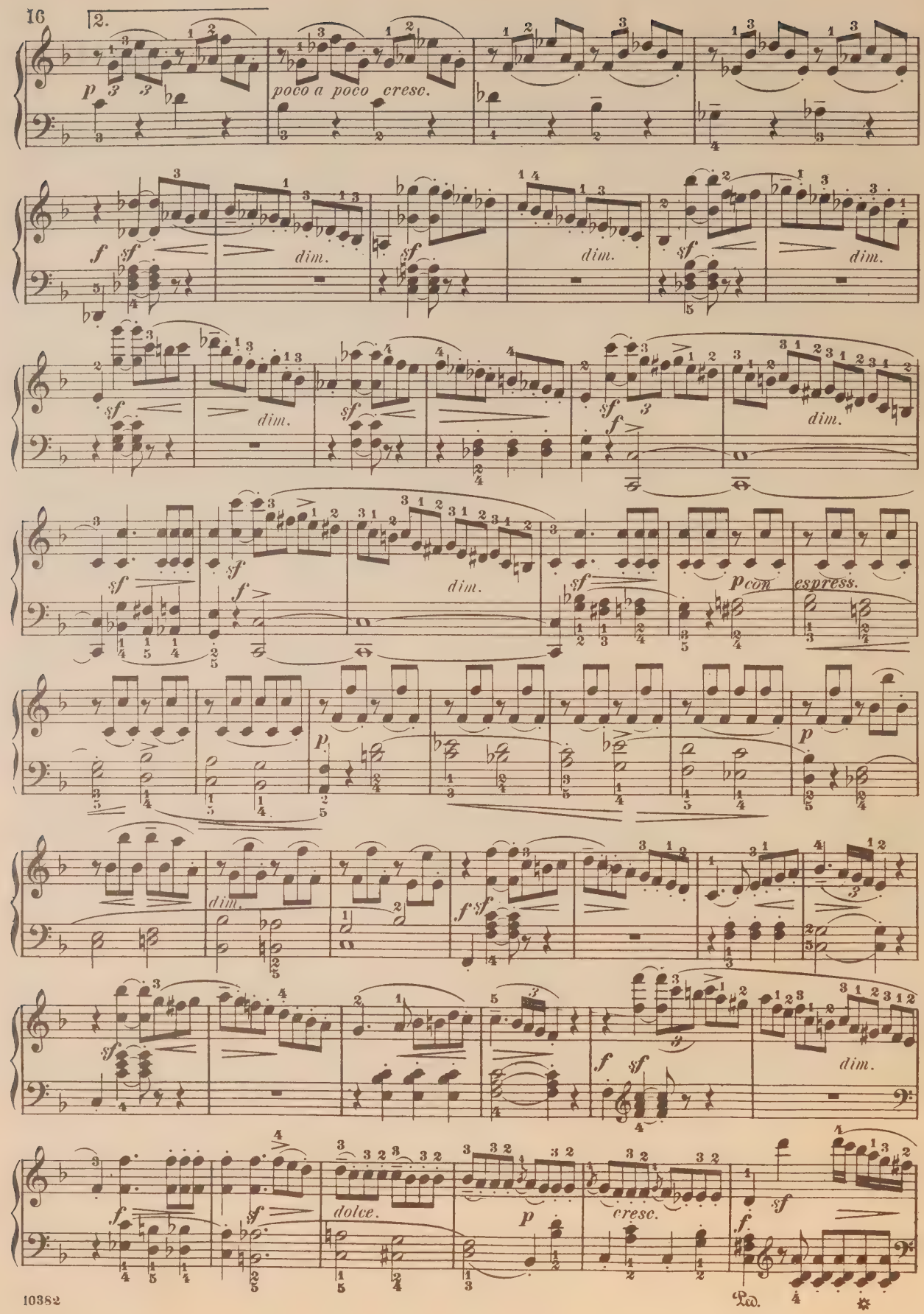
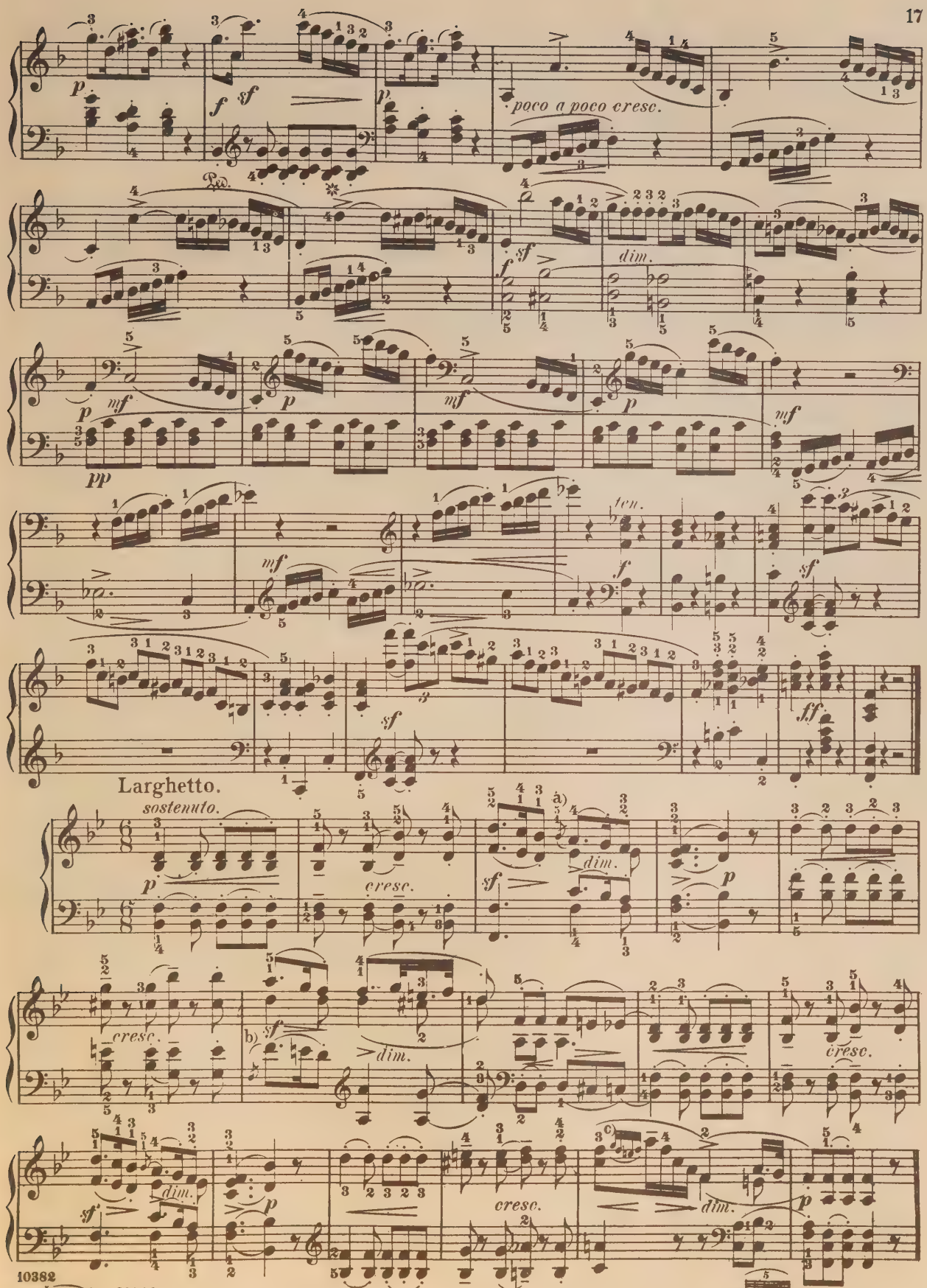

2.
p
poco a poco cresc.
f
sf
dim.
p con espress.
dolce.
cresc.
Ped.



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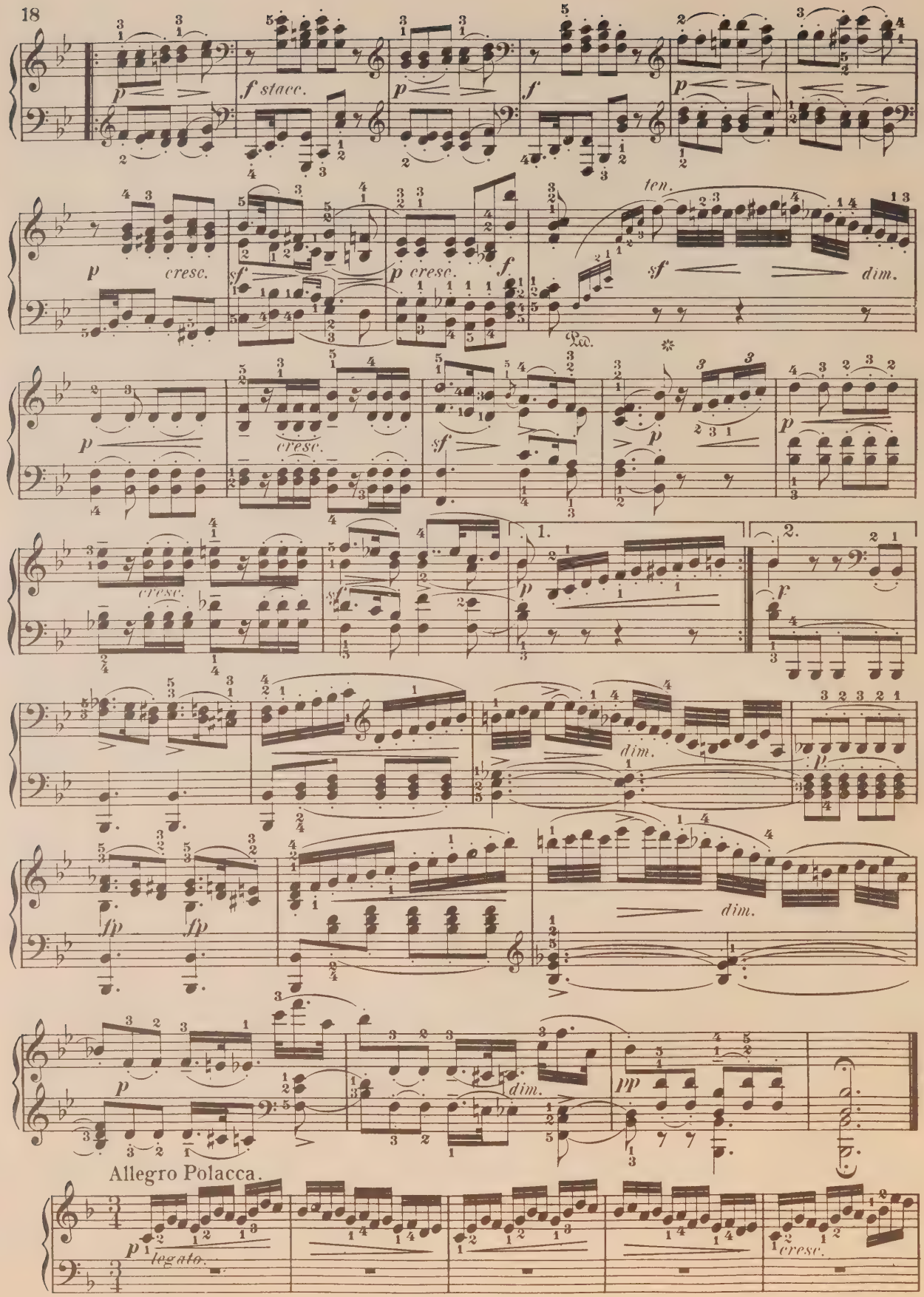
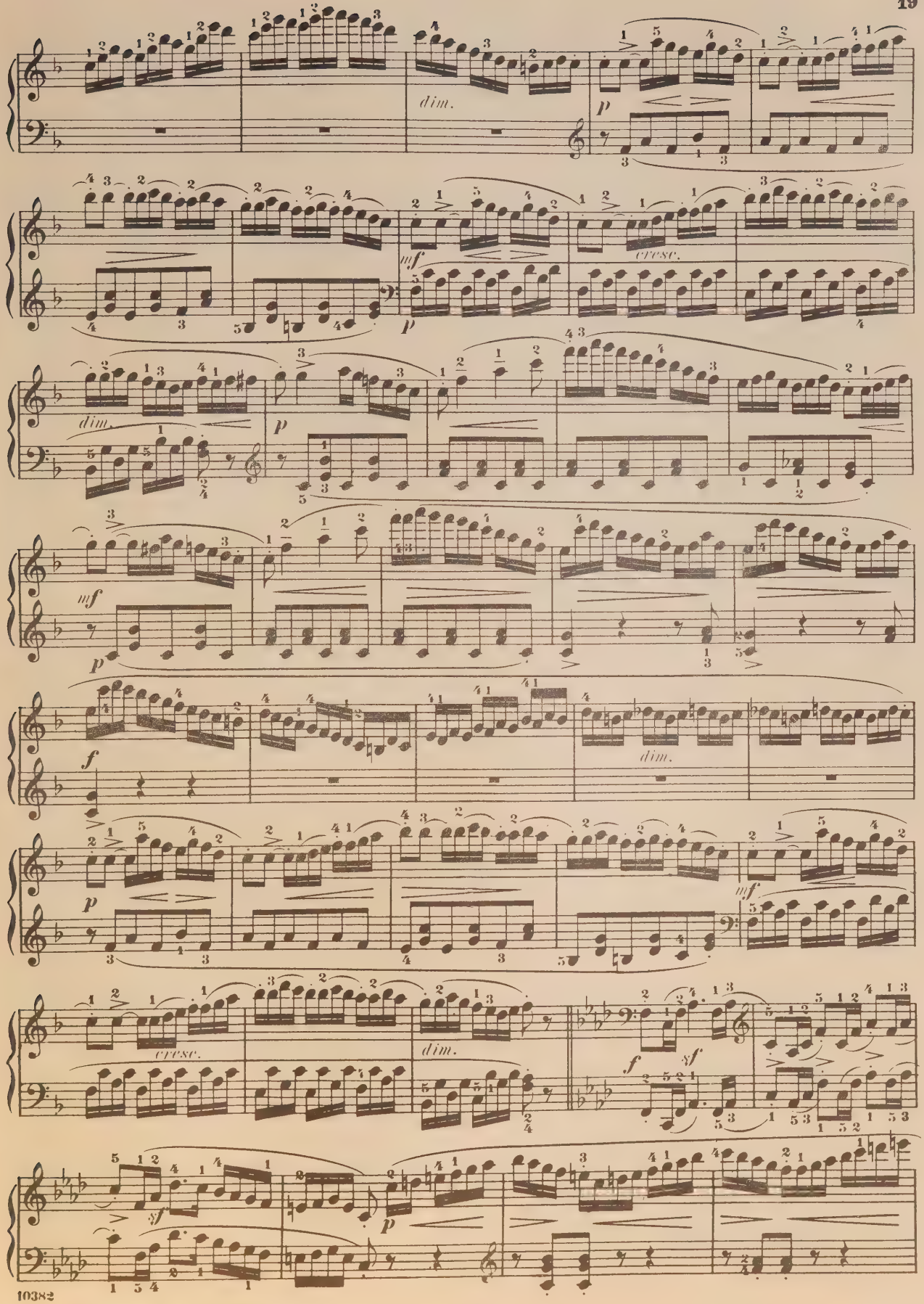
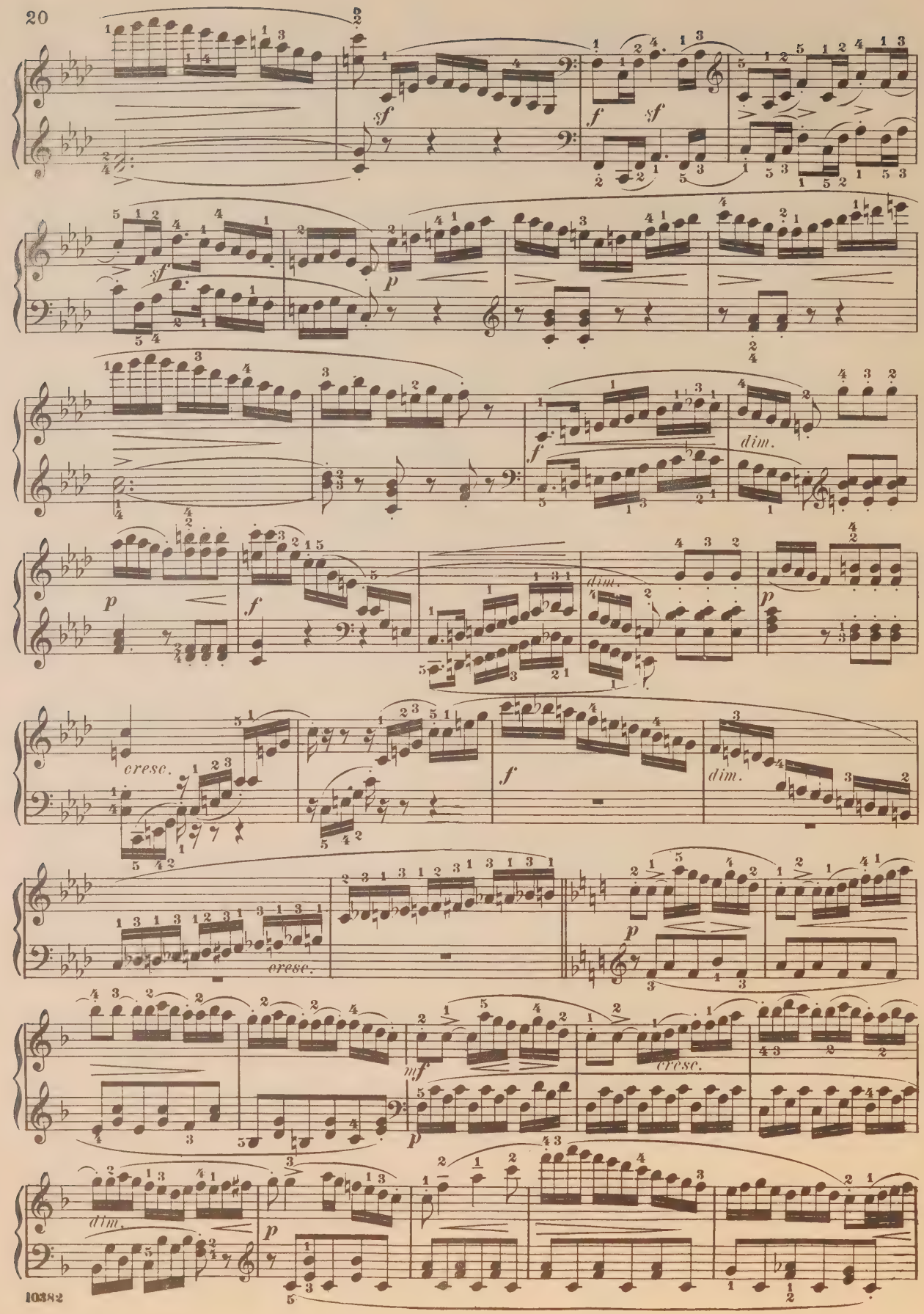
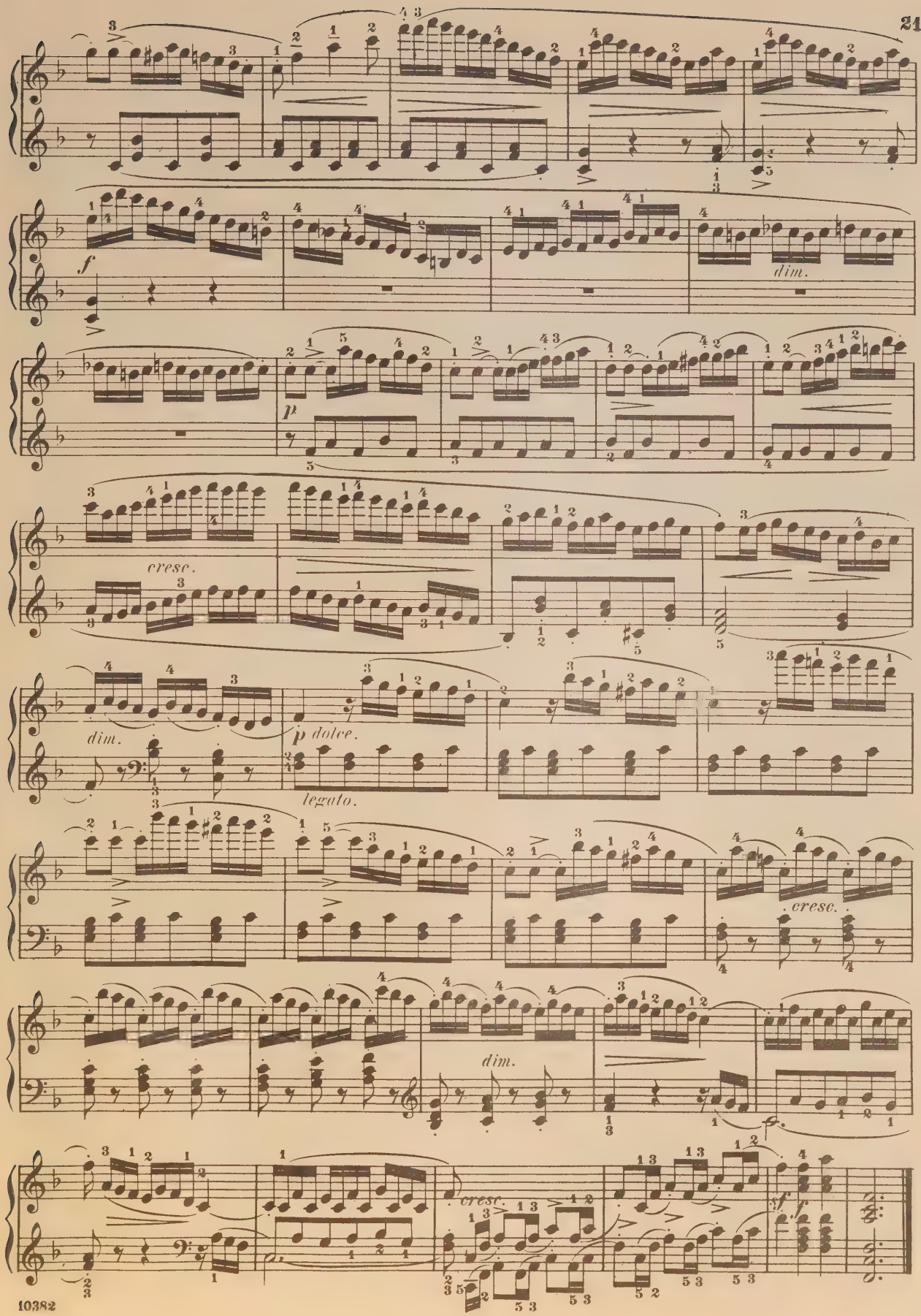
a) b) Strike the appoggiatura, *f*, simultaneously with the notes for the right hand, *d* and *a*. c)


p
f stacc.
p
f
p
p cresc.
sf
p cresc.
f
ten.
sf
dim.
Ped.
p
cresc.
sf
p
p
cresc.
sf
1.
p
2.
f
dim.
p
fp
fp
dim.
p
dim.
pp
Allegro Polacca.
p legato.
cresc.


dim.
p
mf
cresc.
p
dim.
p
mf
p
f
dim.
p
mf
cresc.
dim.
f
sf
sf
p


sf
f
sf
sf
p
f
dim.
p
f
dim.
p
cresc.
f
dim.
cresc.
p
mf
cresc.
p
dim.
p

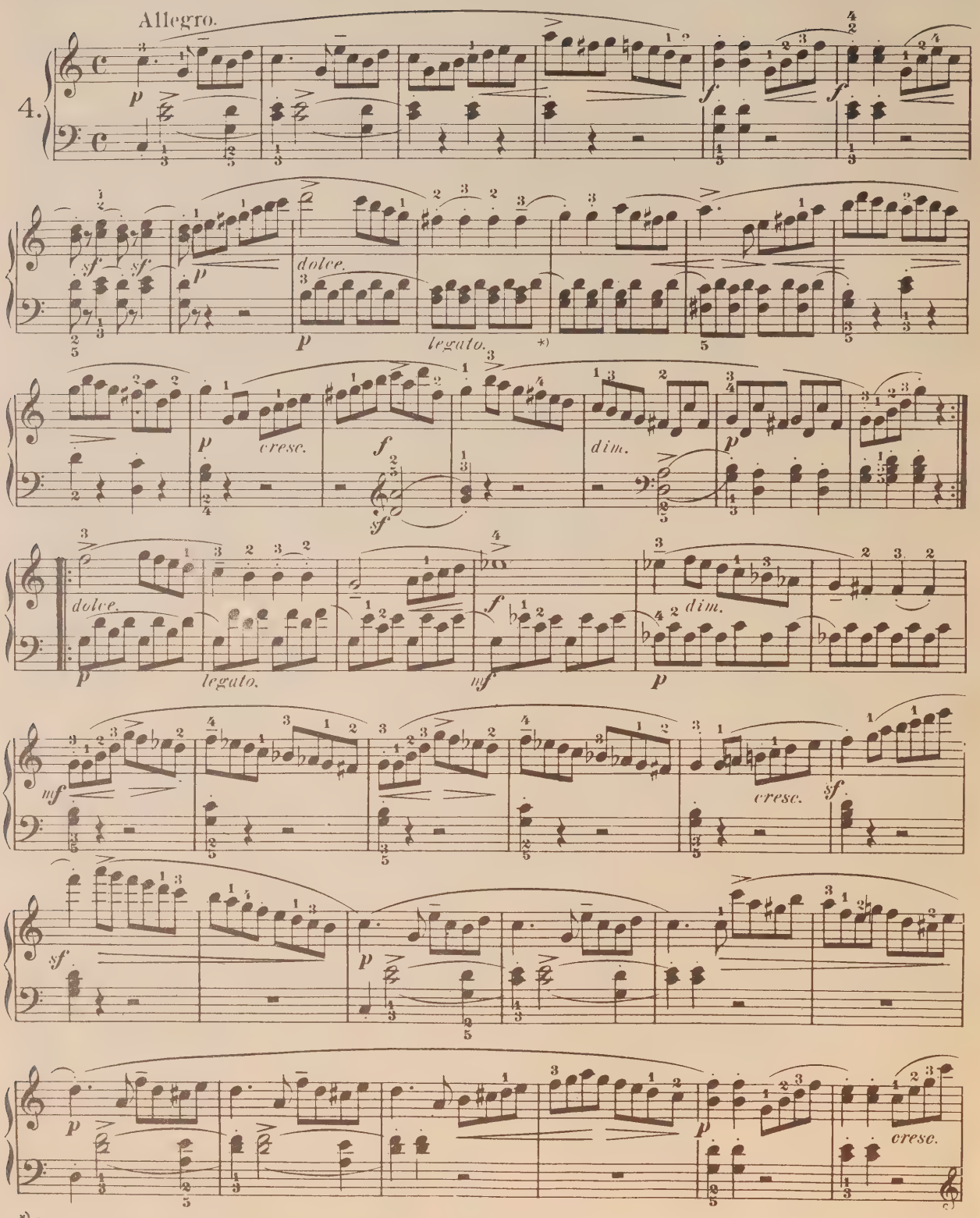

f
dim.
p
cresc.
dim.
p dolce.
legato.
cresc.
dim.
cresc.
sf
f

SONATINA.

Op. 55, Nº 1.

Fingered and phrased by
LUDWIG KLEE.

FR. KUHLAU.



*) Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

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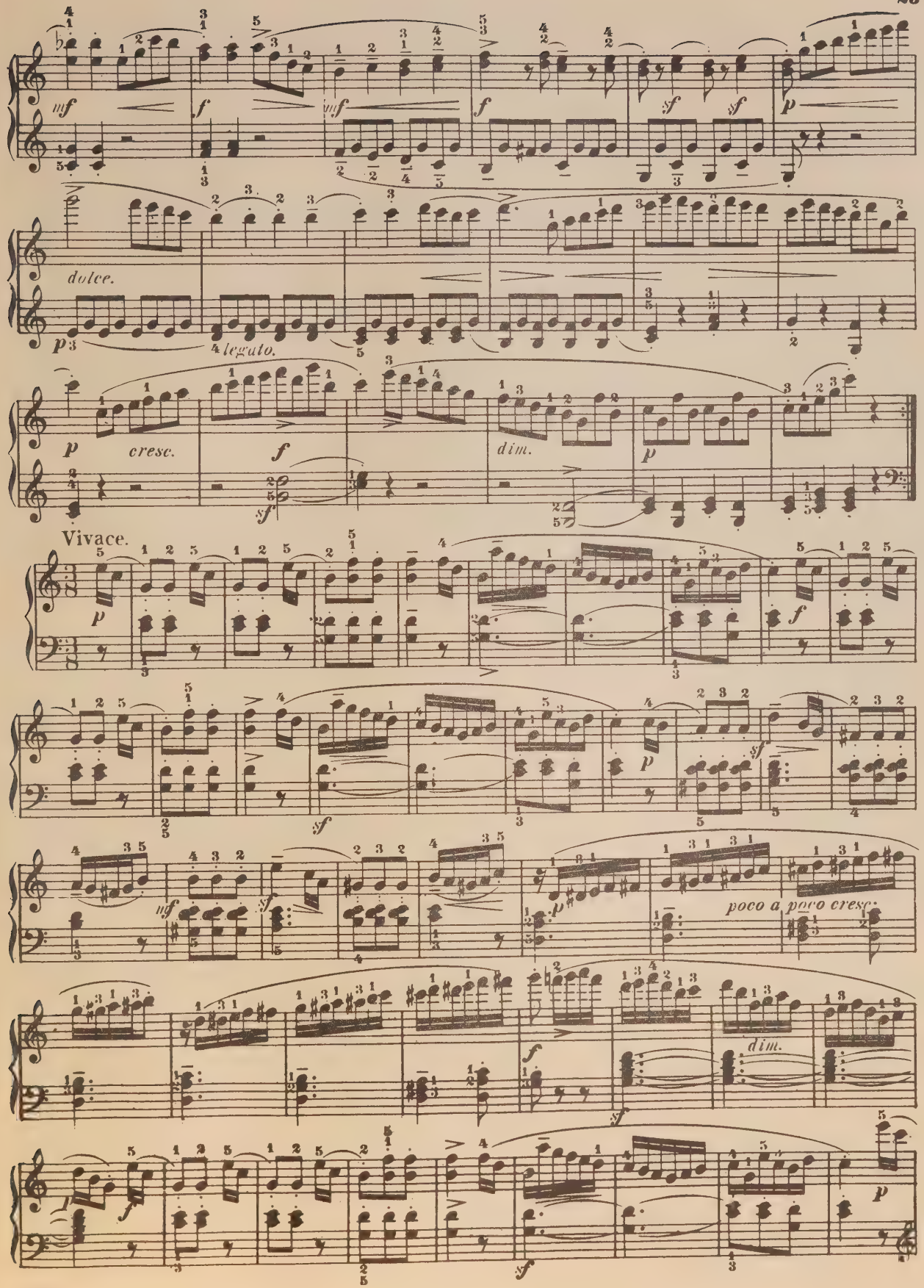
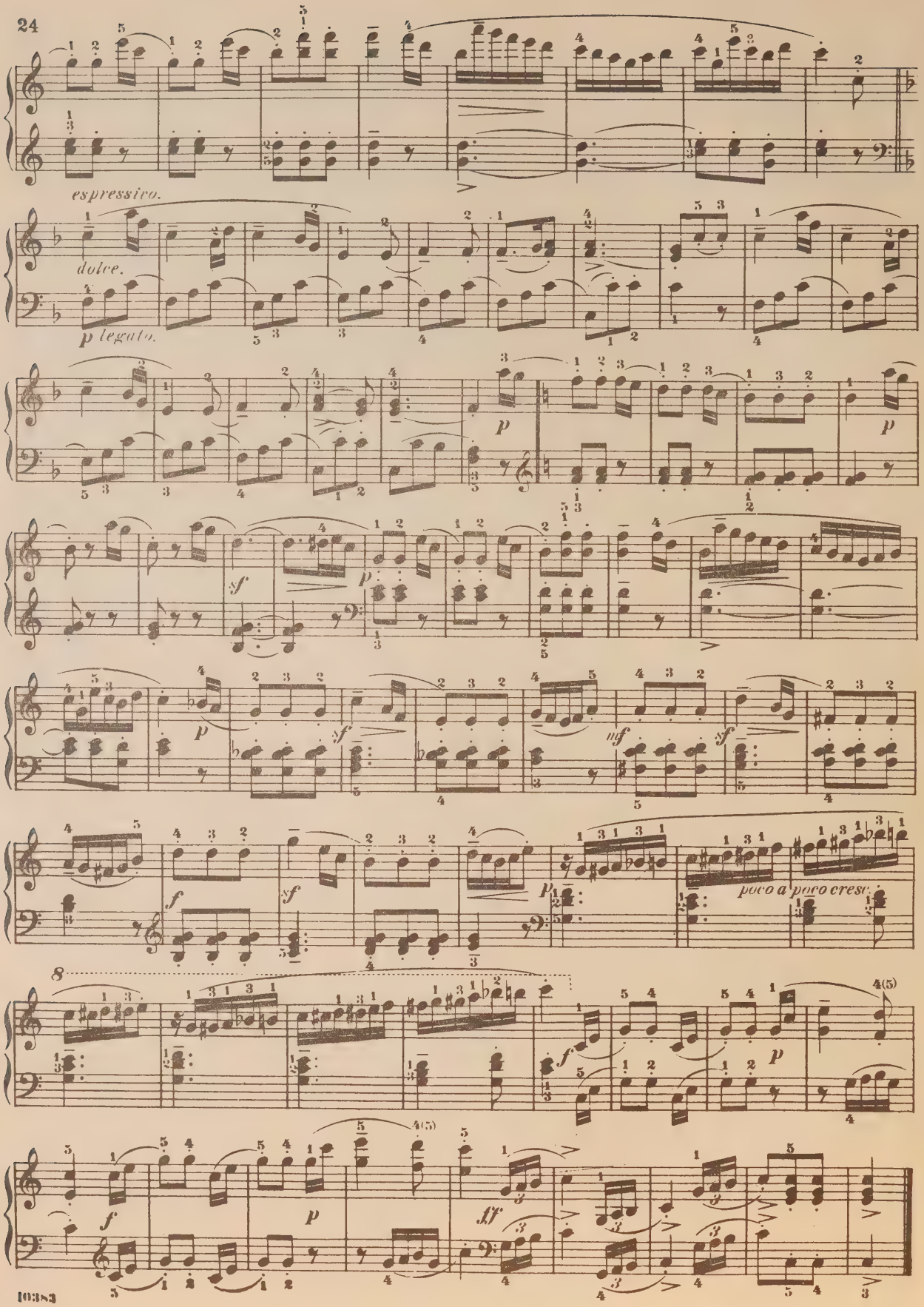

mf
f
sf
p
dolce.
legato.
cresc.
dim.
Vivace.
poco a poco cresc.


espressivo.
dolce.
p legato.
p
sf
mf
poco a poco cresc.
8
ff

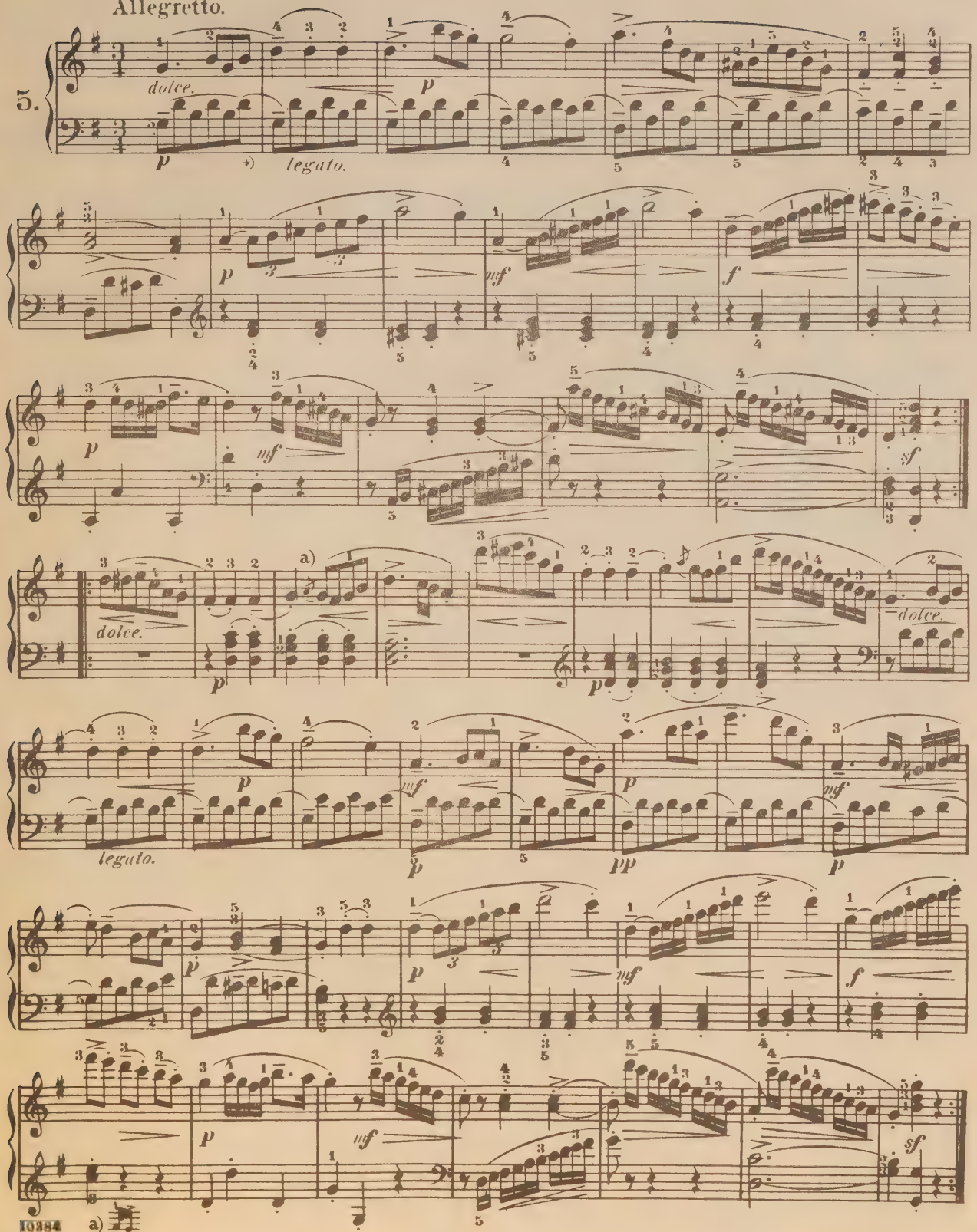
SONATINA.

Op. 55, Nº 2.

FR. KUHLAU.

Fingered and phrased by
LUDWIG KLEE.

Allegretto.



10384

*) Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

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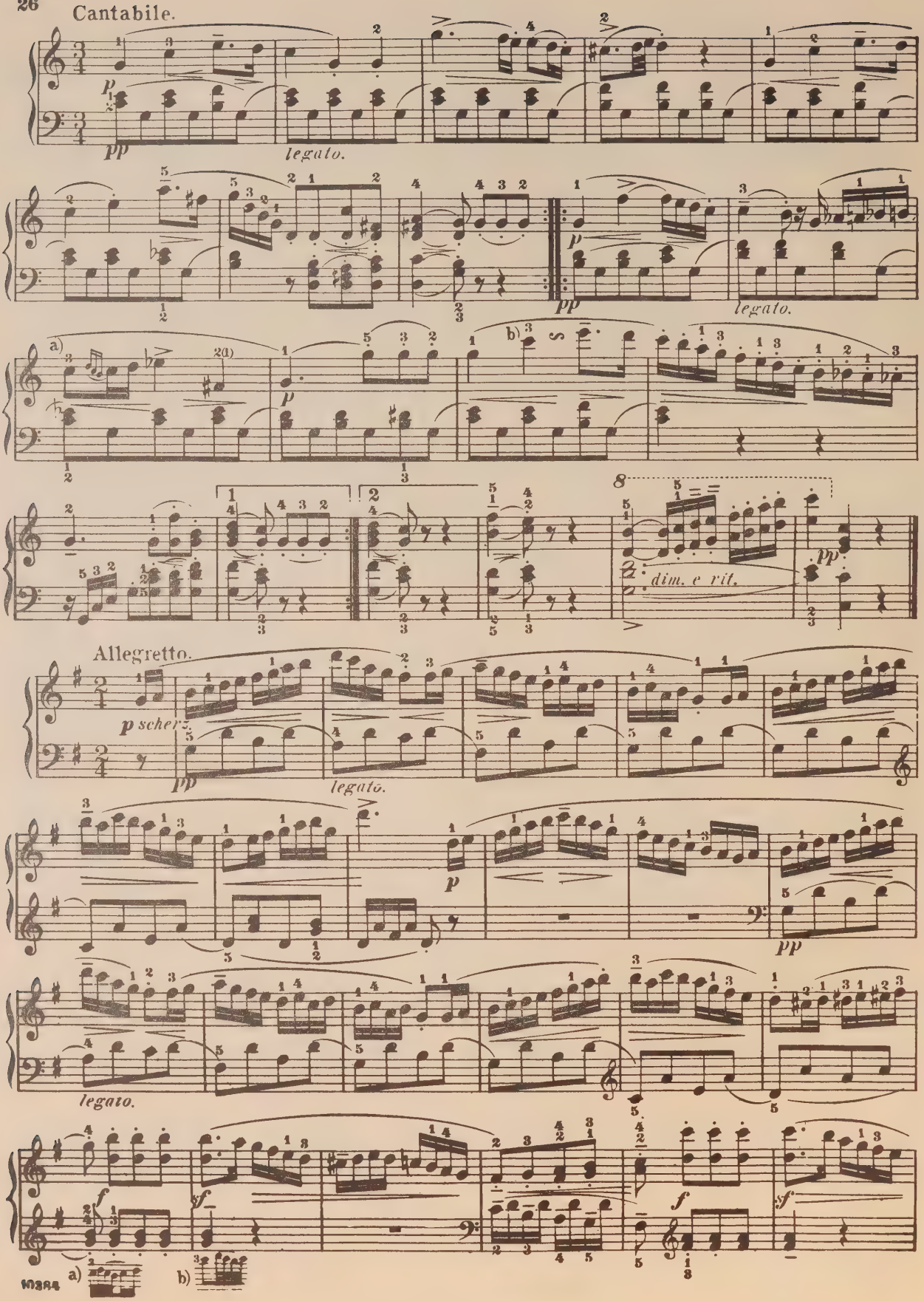
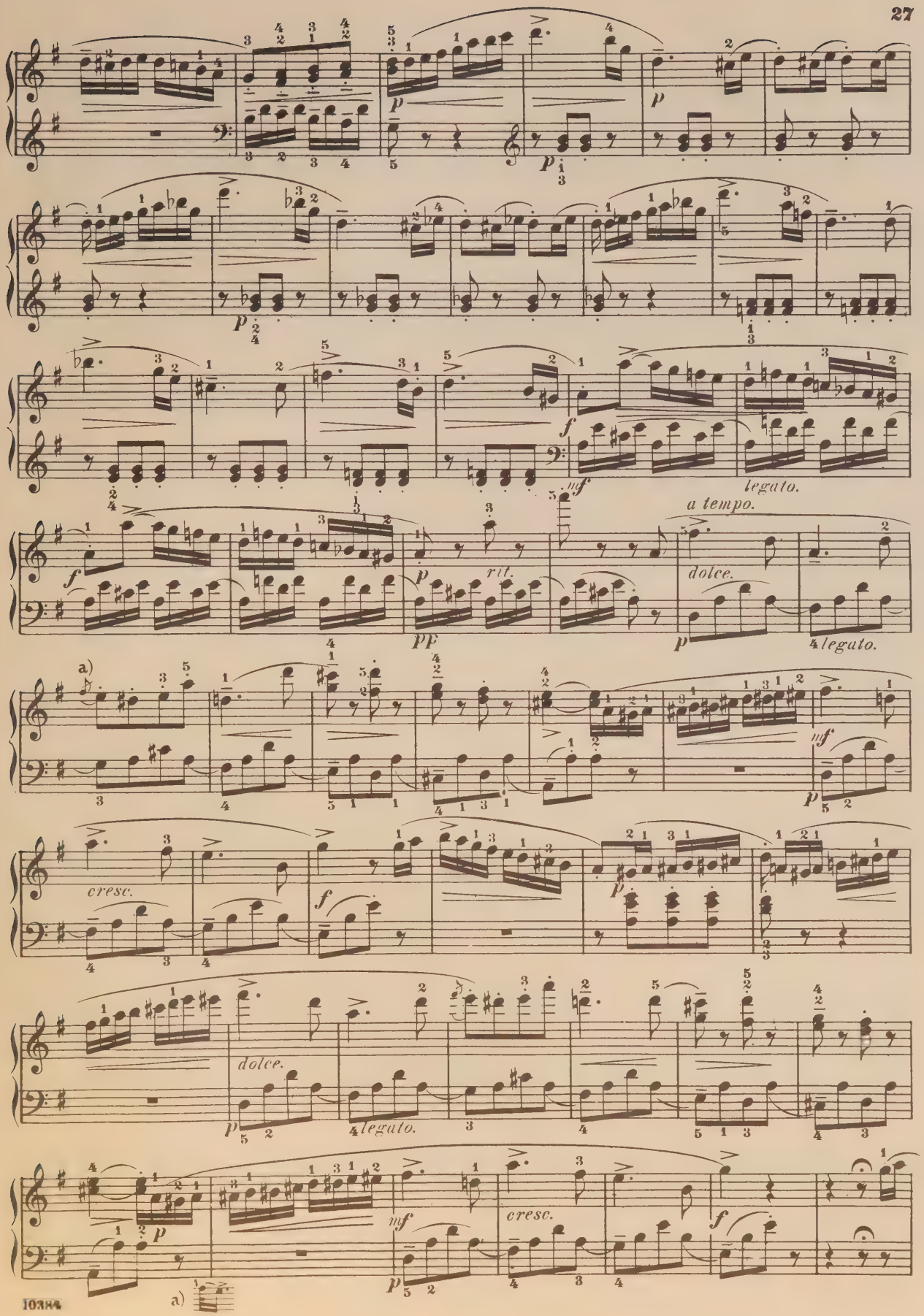
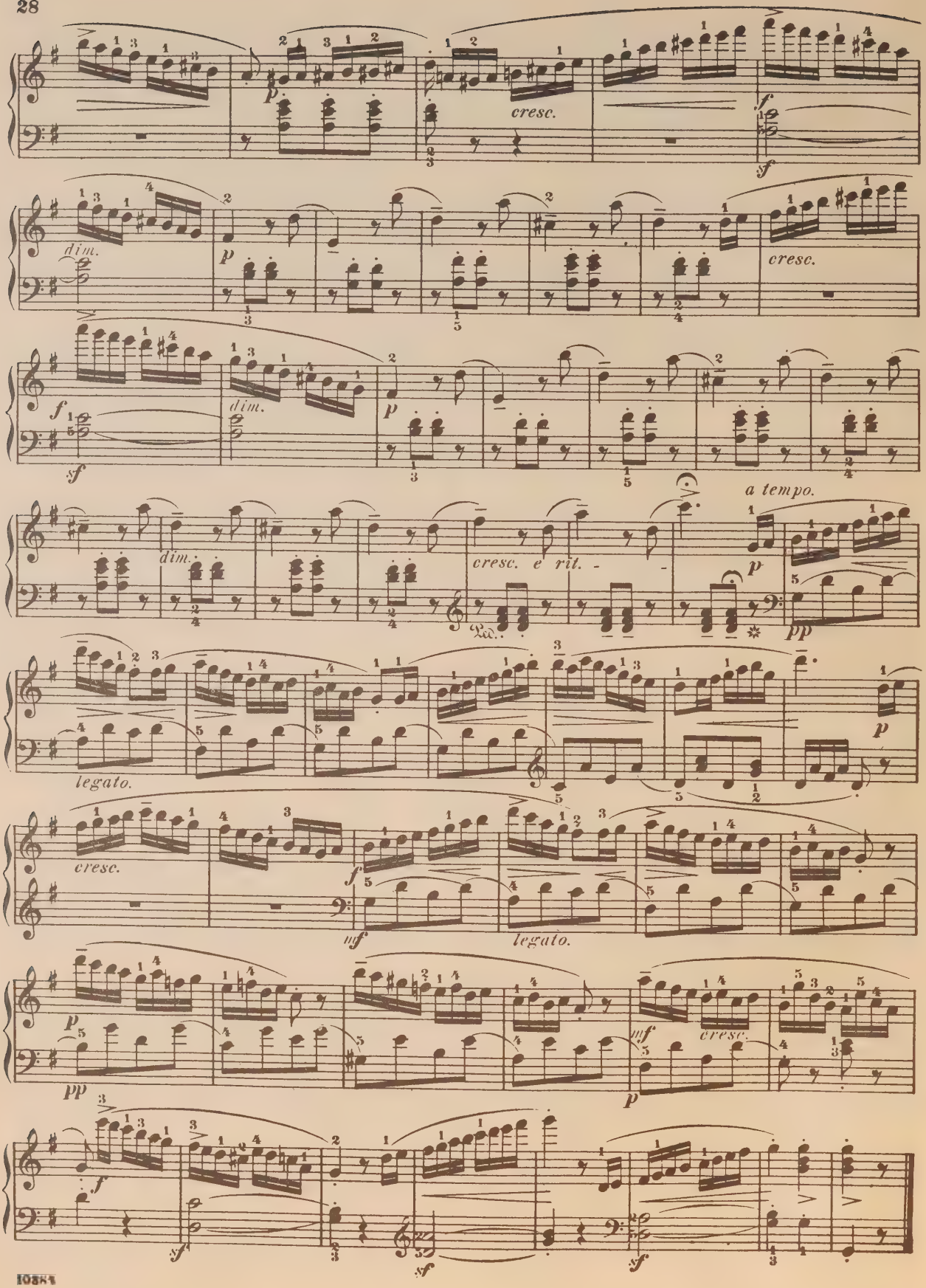

Cantabile.
p
pp
legato.
p
pp
legato.
a)
b)
p
dim. e rit.
pp
Allegretto.
p scherz.
pp
legato.
p
pp
legato.
f
sf
f
sf
a)
b)


p
p
p
mf
legato.
a tempo.
f
p
rit.
dolce.
pp
p
4 legato.
a)
mf
p
cresc.
f
p
dolce.
p
4 legato.
p
mf
cresc.
f
a)


cresc.
dim.
cresc.
dim.
dim.
cresc. e rit.
a tempo.
legato.
cresc.
legato.
cresc.

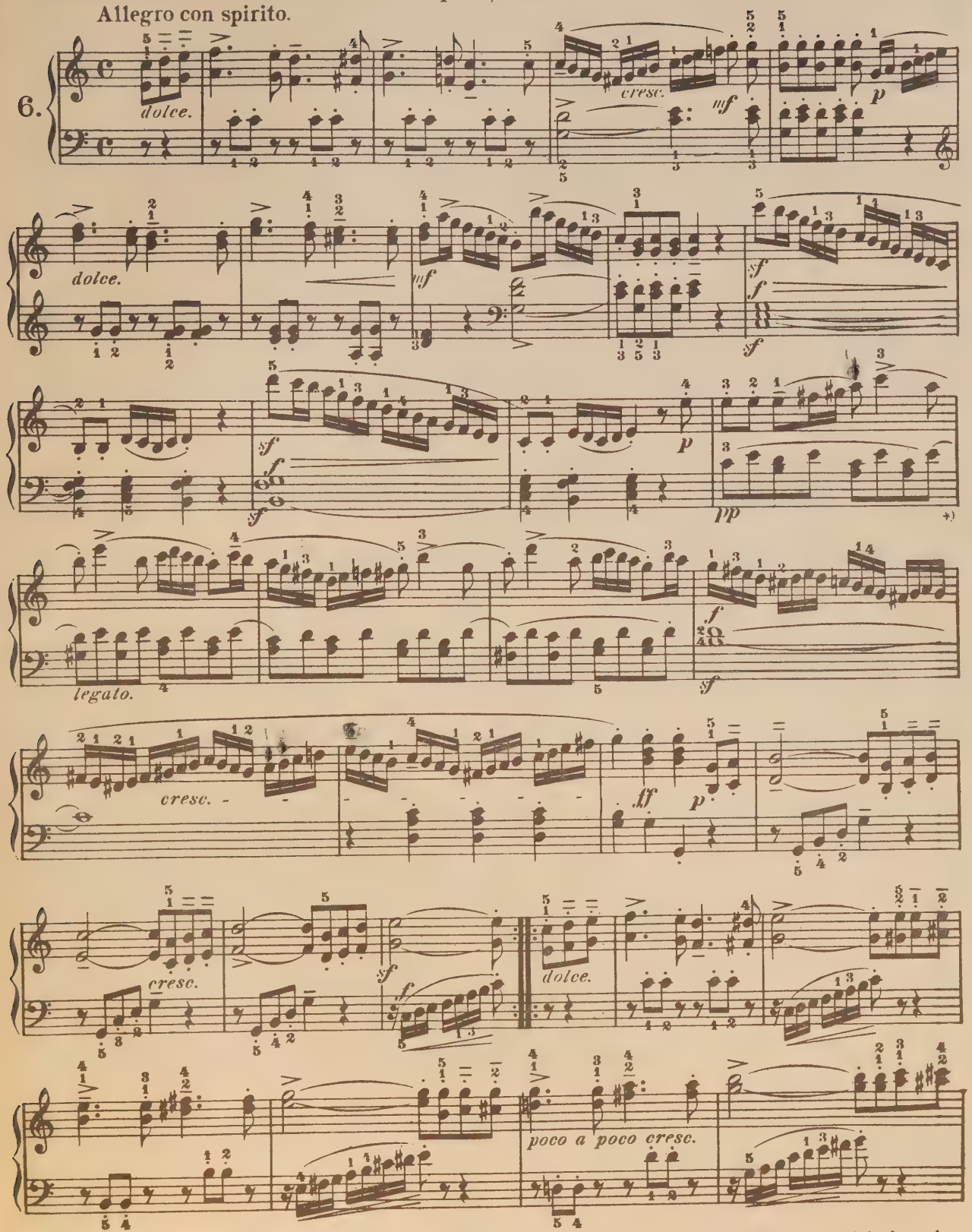
Fingered and phrased by
LUDWIG KLEE.

SONATINA.

Op. 55, N° 3.

FR. KUHLAU.

Allegro con spirito.



*) **Remark:** These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

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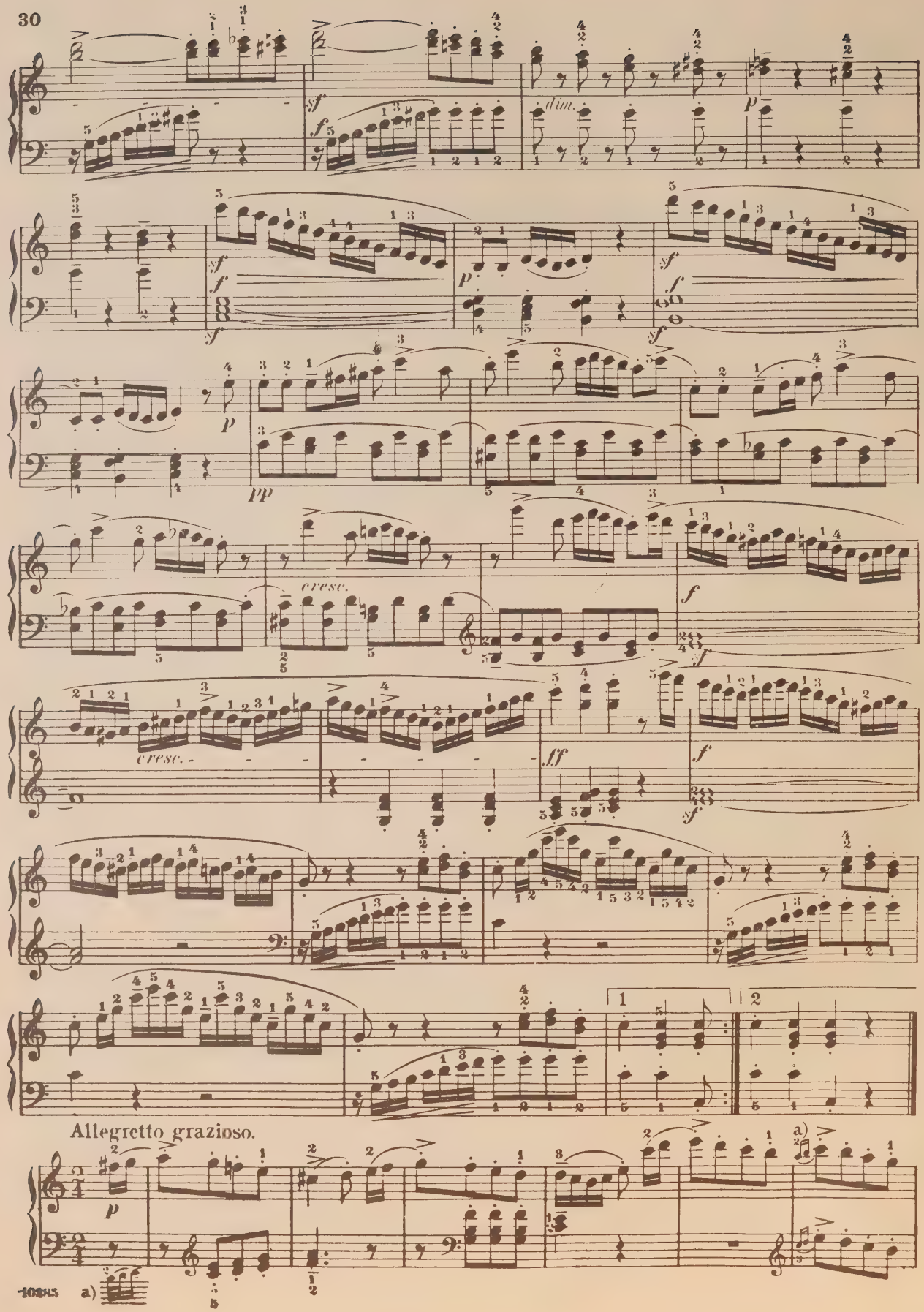
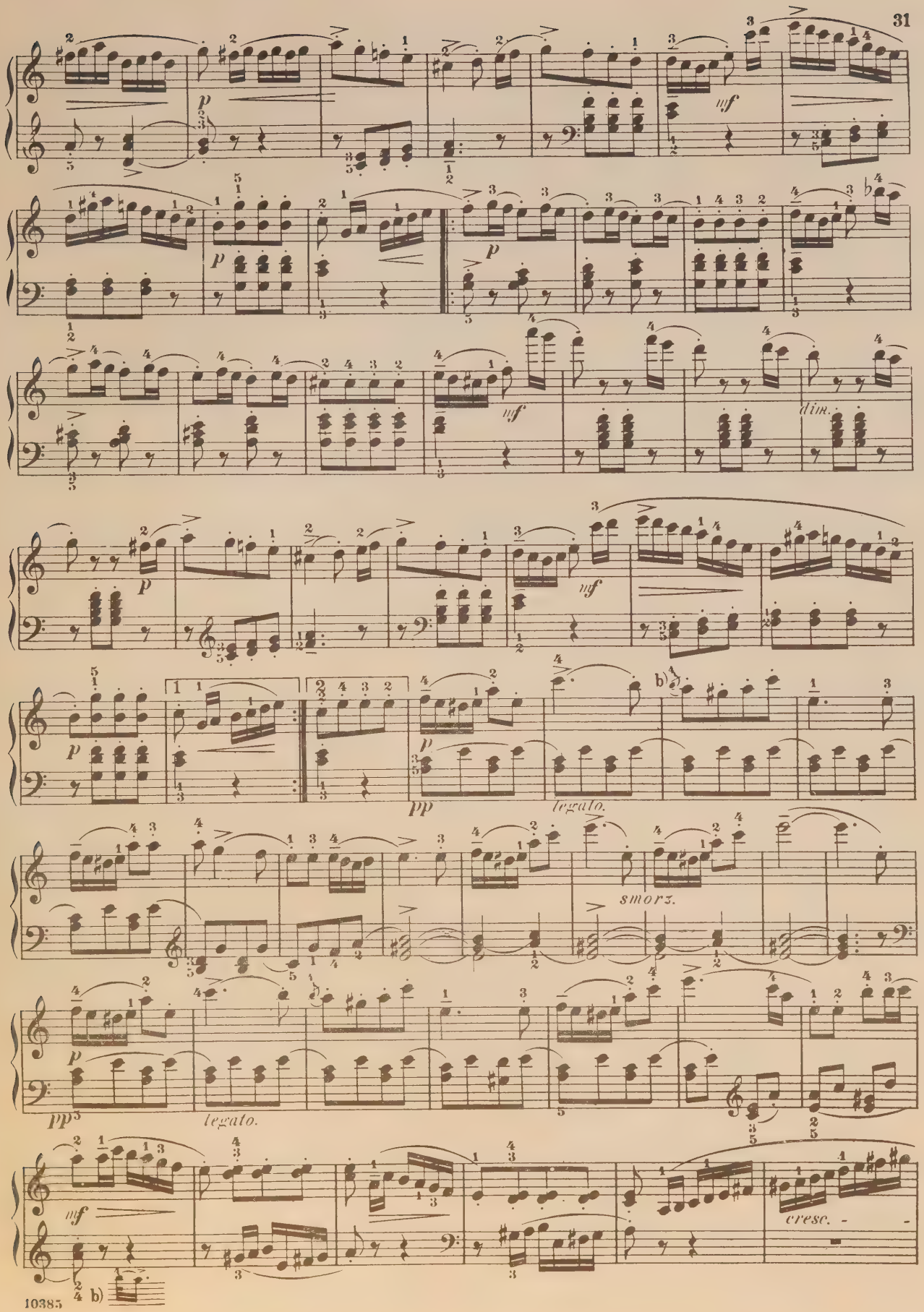
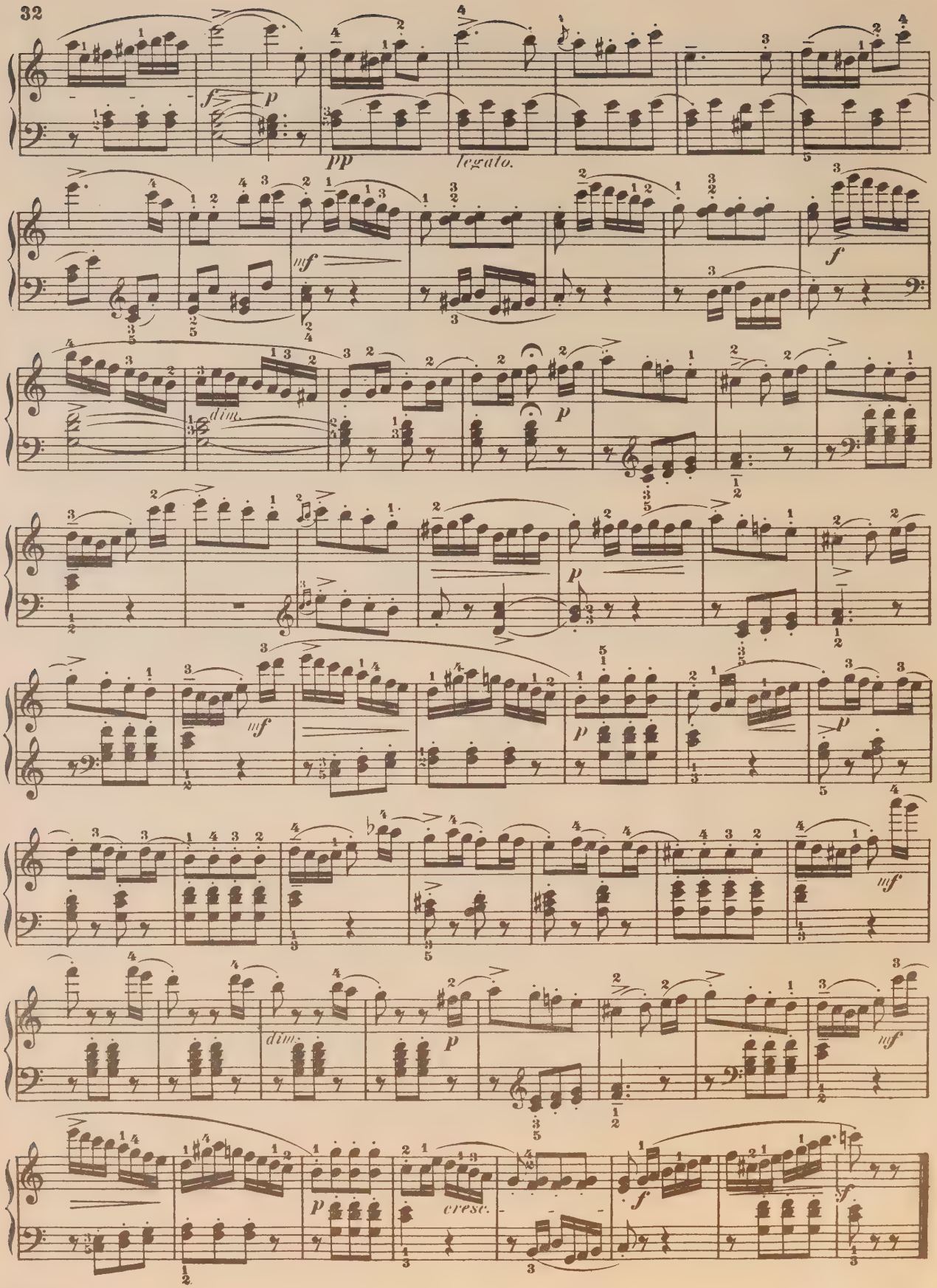

dim.
cresc.
cresc.
Allegretto grazioso.
a)
a)


p
mf
p
p
mf
dim.
p
mf
p
pp
legato.
b)
smorz.
p
pp
legato.
mf
cresc.
b)


f
p
pp
legato.
mf
f
dim.
p
mf
p
p
mf
dim.
p
mf
p
cresc.
f
f

SONATINA.

Fingered and phrased by
Ludwig Kleé.

Op. 55, № 4.

FR. KUHLAU.

Allegro non tanto.

7.

dolce. *p legato.* *cresc.* *f* *sf*

mf *p legato.* *f* *sf* *sf*

Ped. Ped. Ped. Ped.

dim. *p* *p* *dolce.* *p legato.*

p *cresc.* *f* *sf*

*) Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

a) b) like a.

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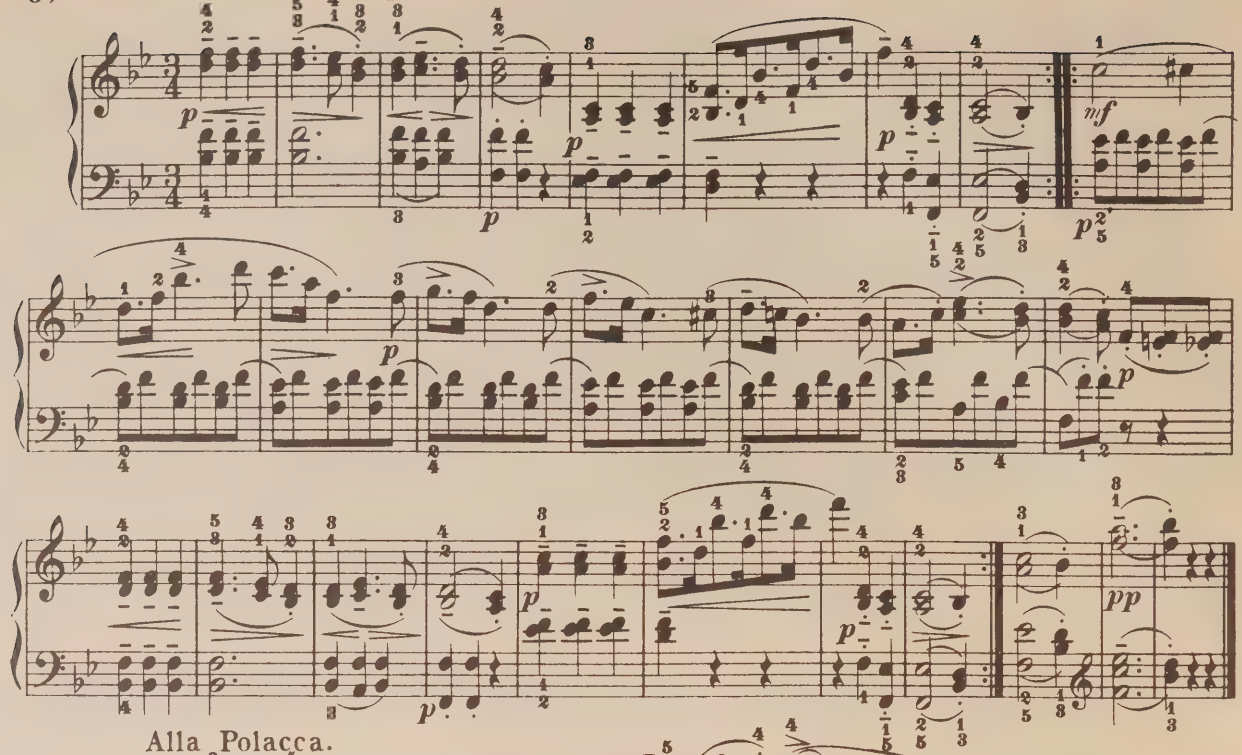
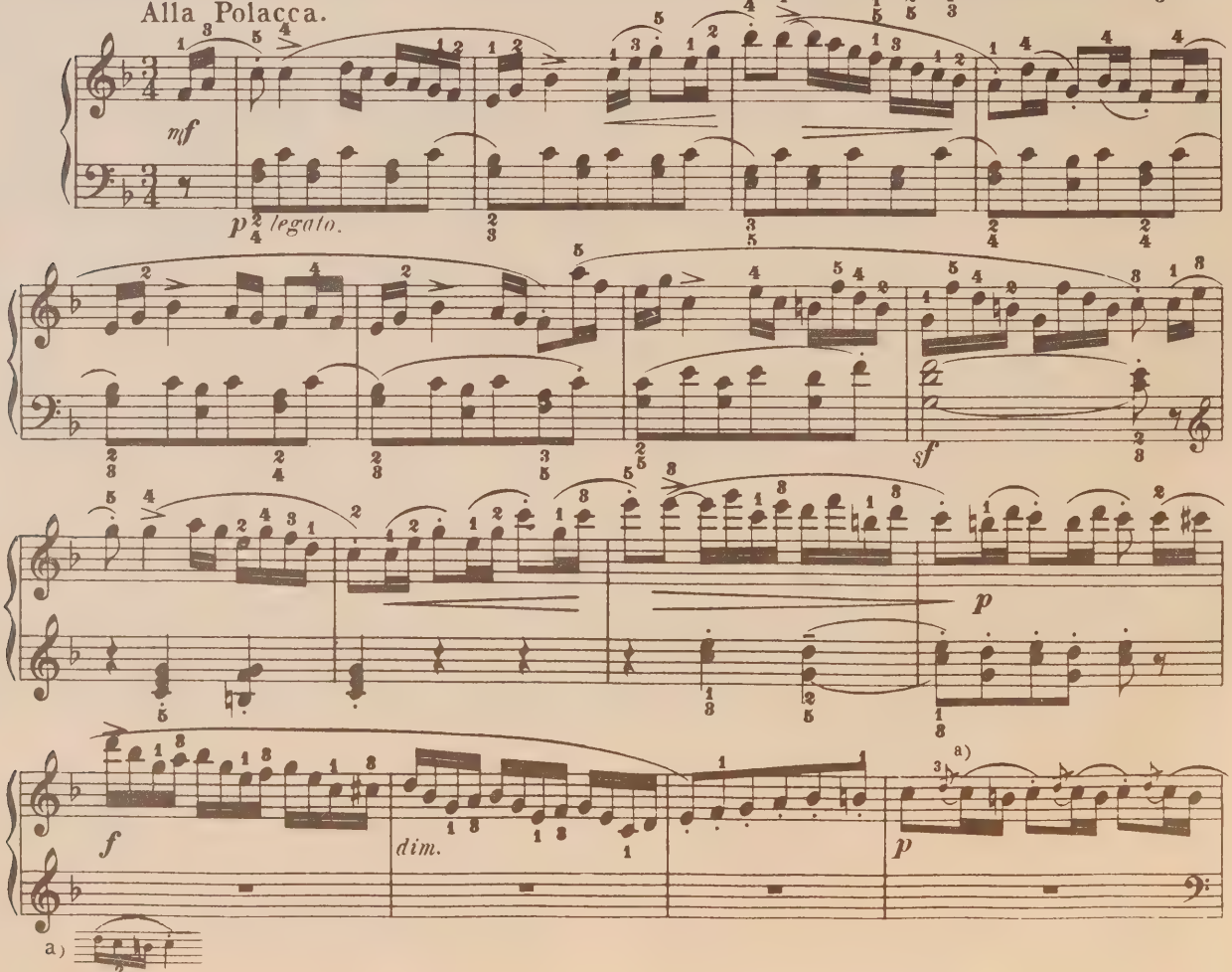
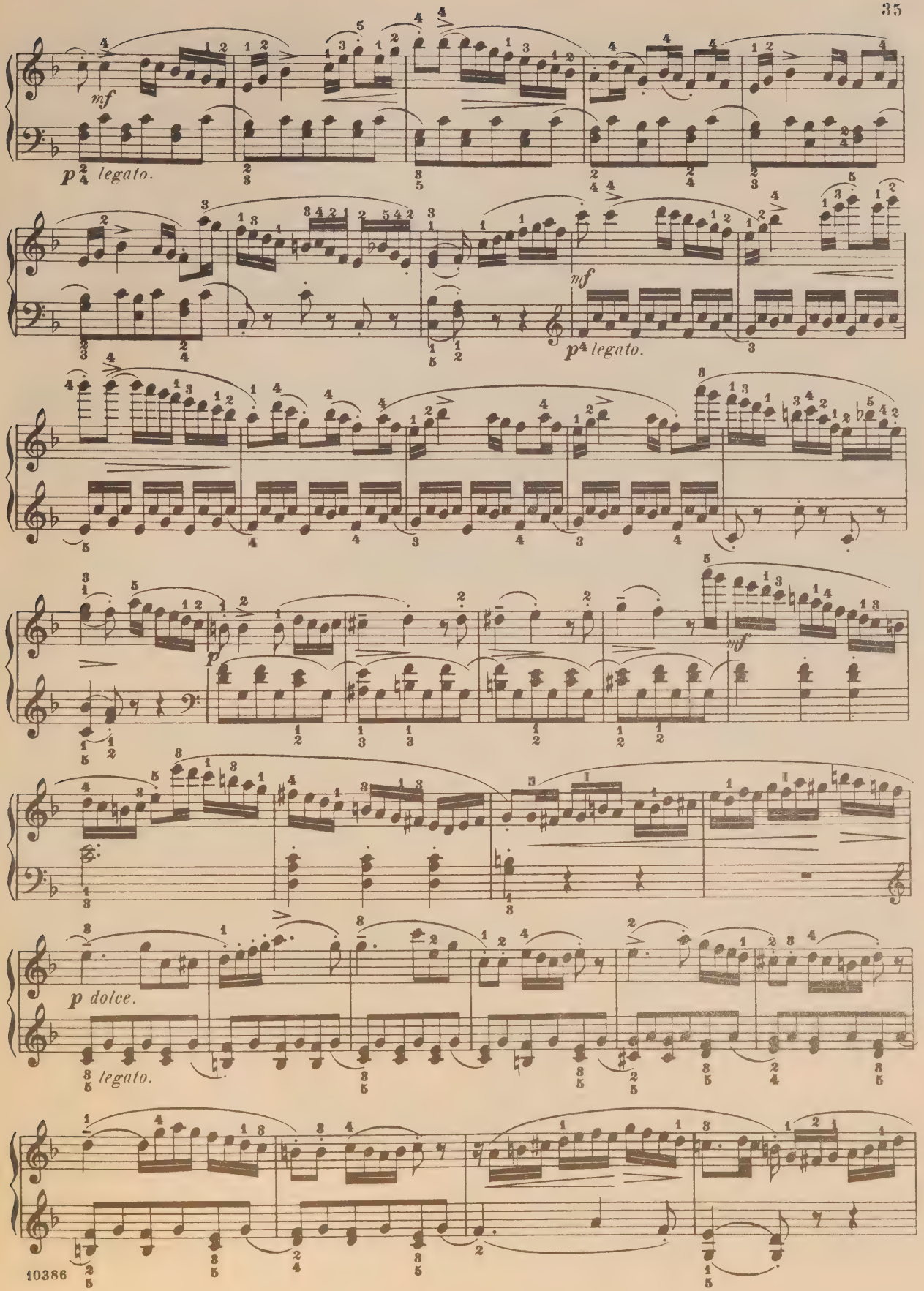
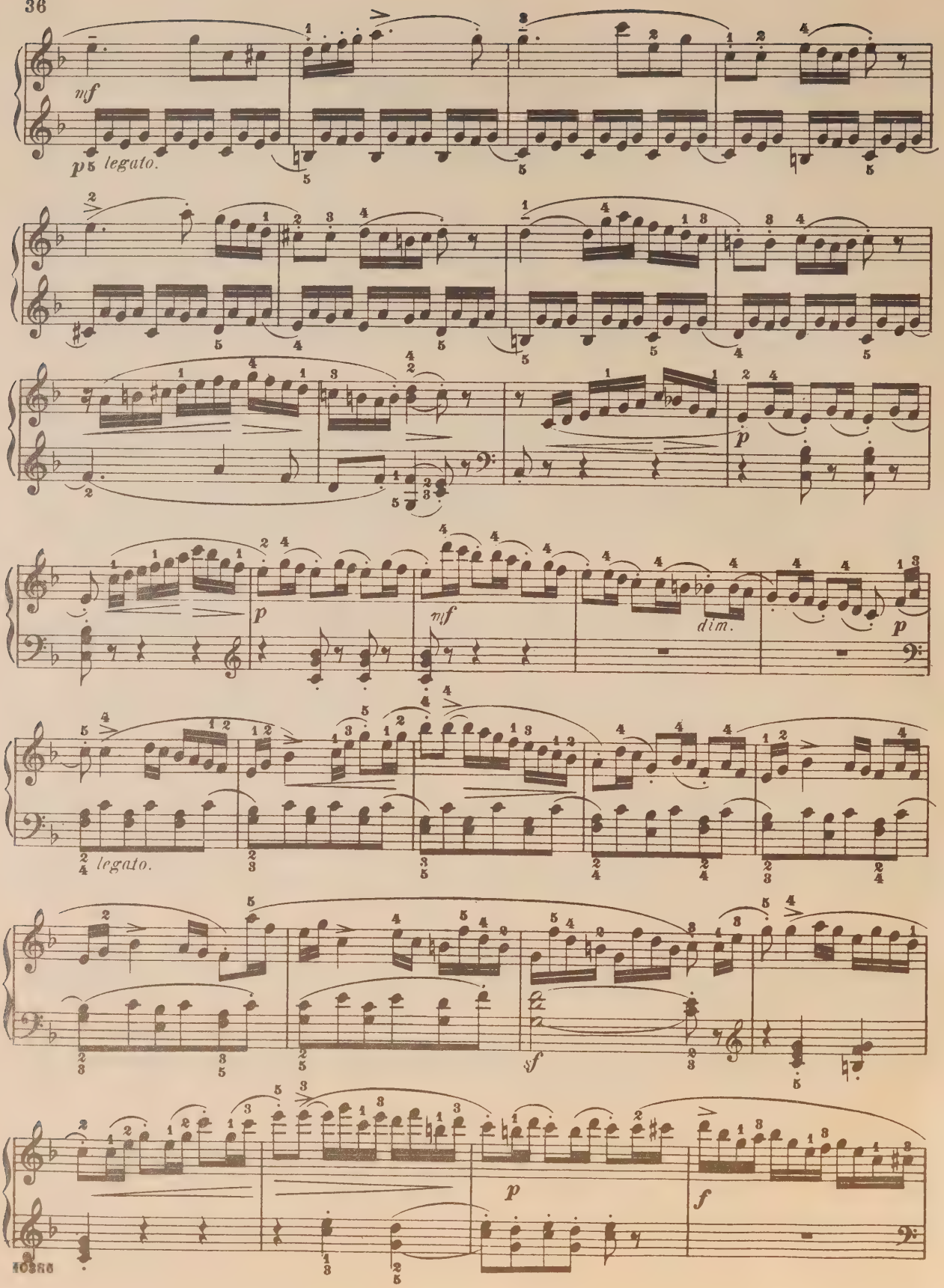
Andante con espressione.

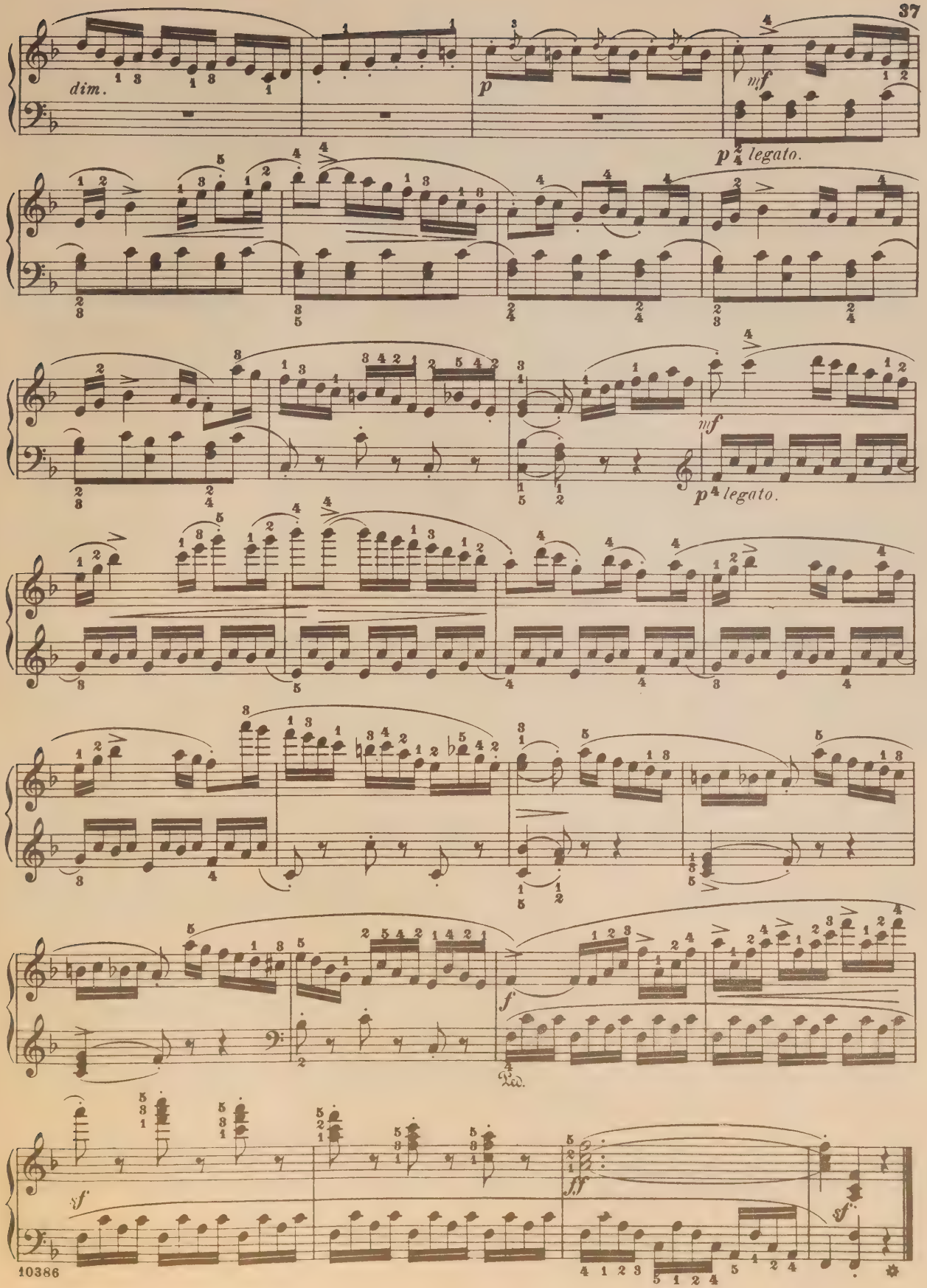


Alla Polacca.




mf
p legato.
mf
p legato.
p
mf
p dolce.
legato.


mf
p legato.
p
mf
dim.
p
legato.
sf
p
f


dim.
p
mf
p legato.
mf
p legato.
f
Ped.
sf
ff
sf

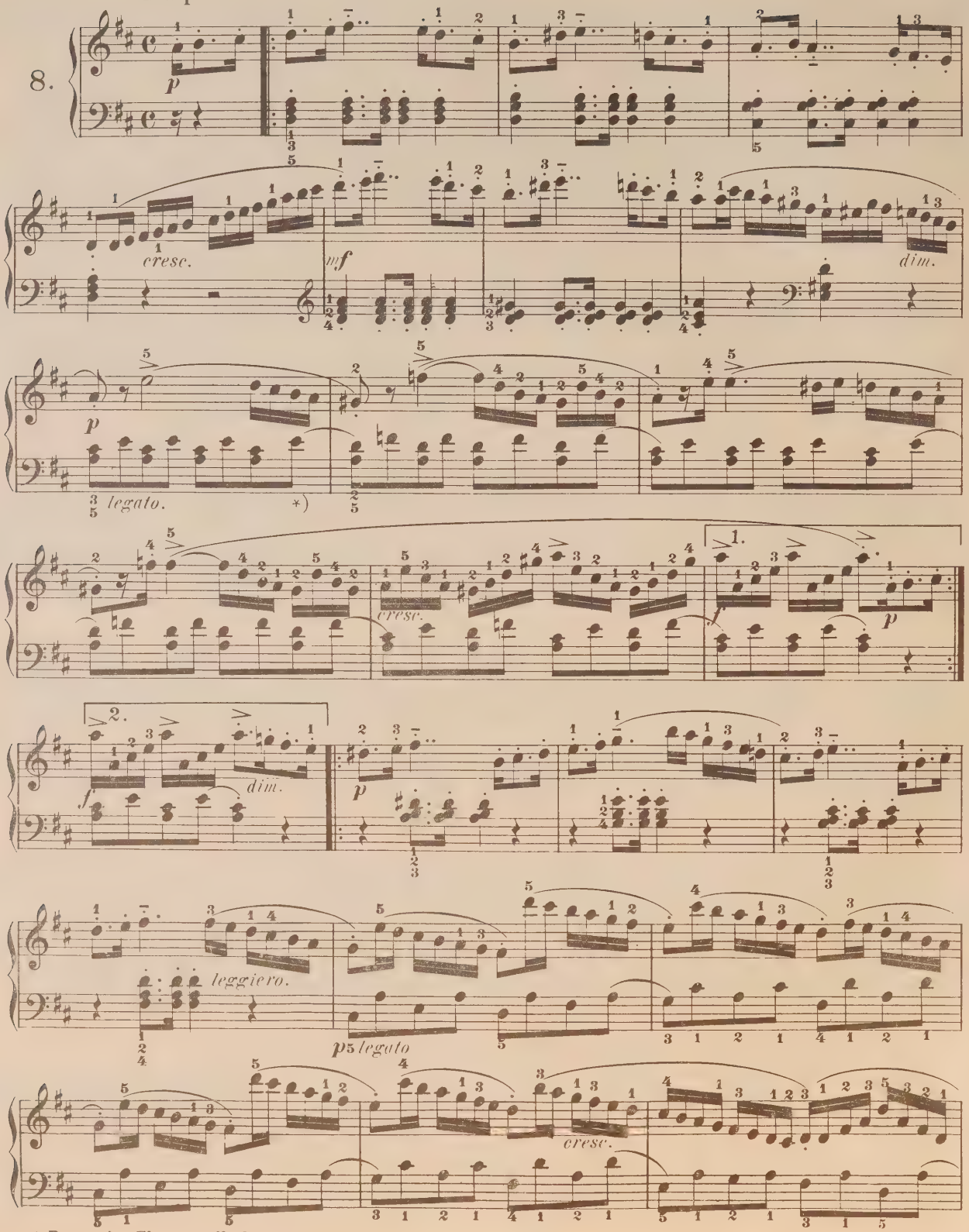
Fingered and phrased by
Ludwig Klee.

SONATINA.

Op. 55, № 5.

FR. KUHLAU.

Tempo di Marcia.



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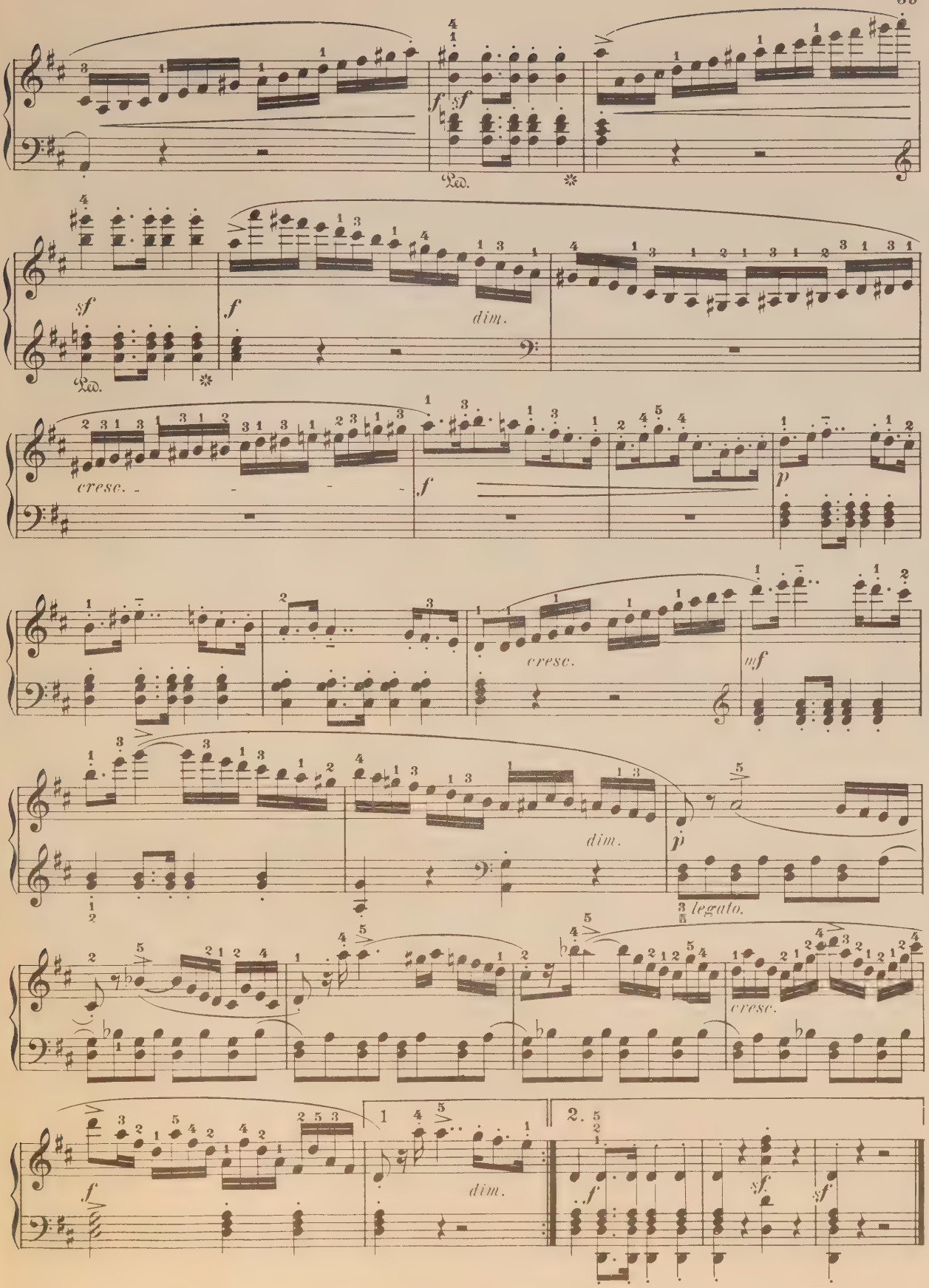
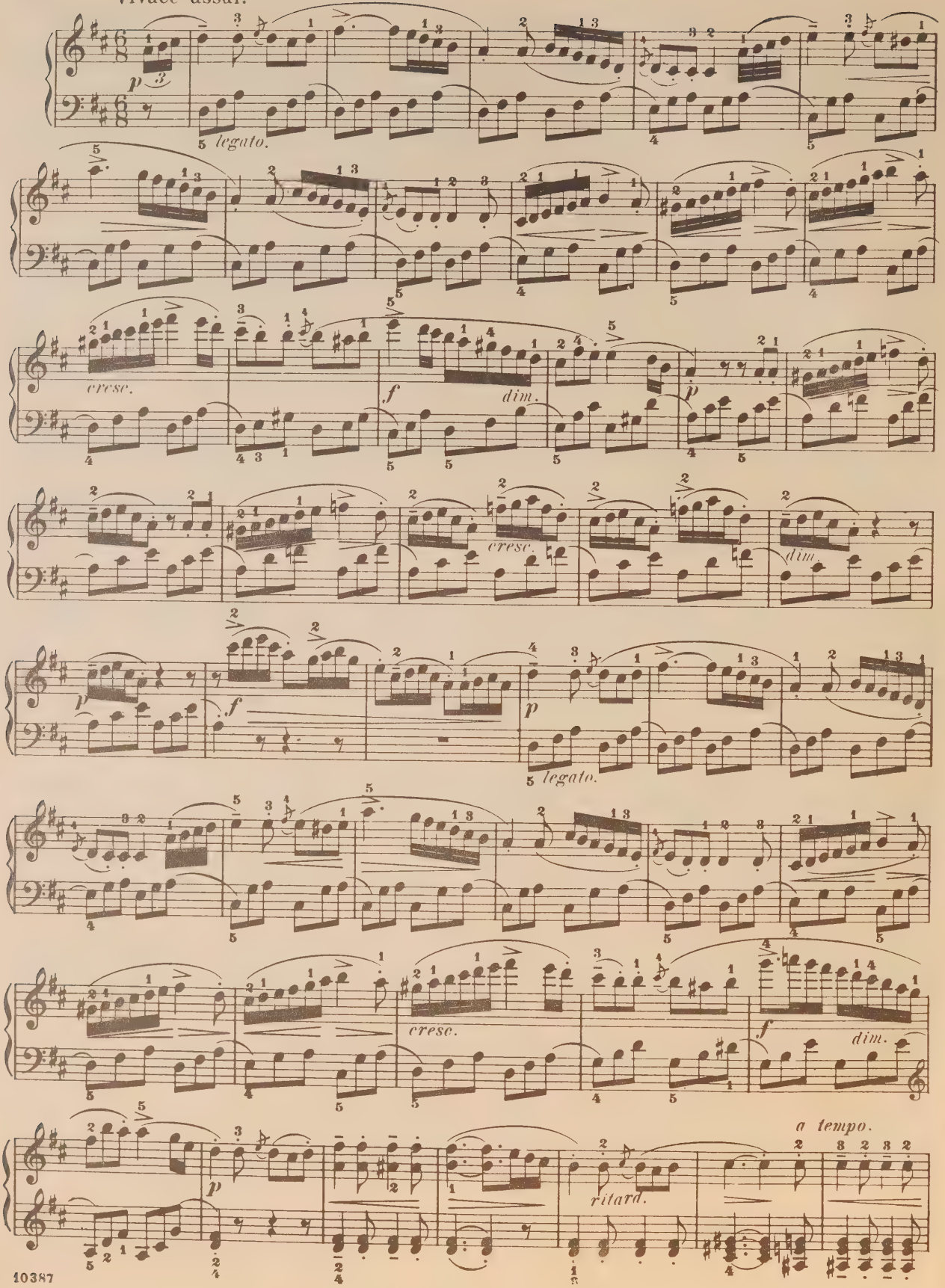
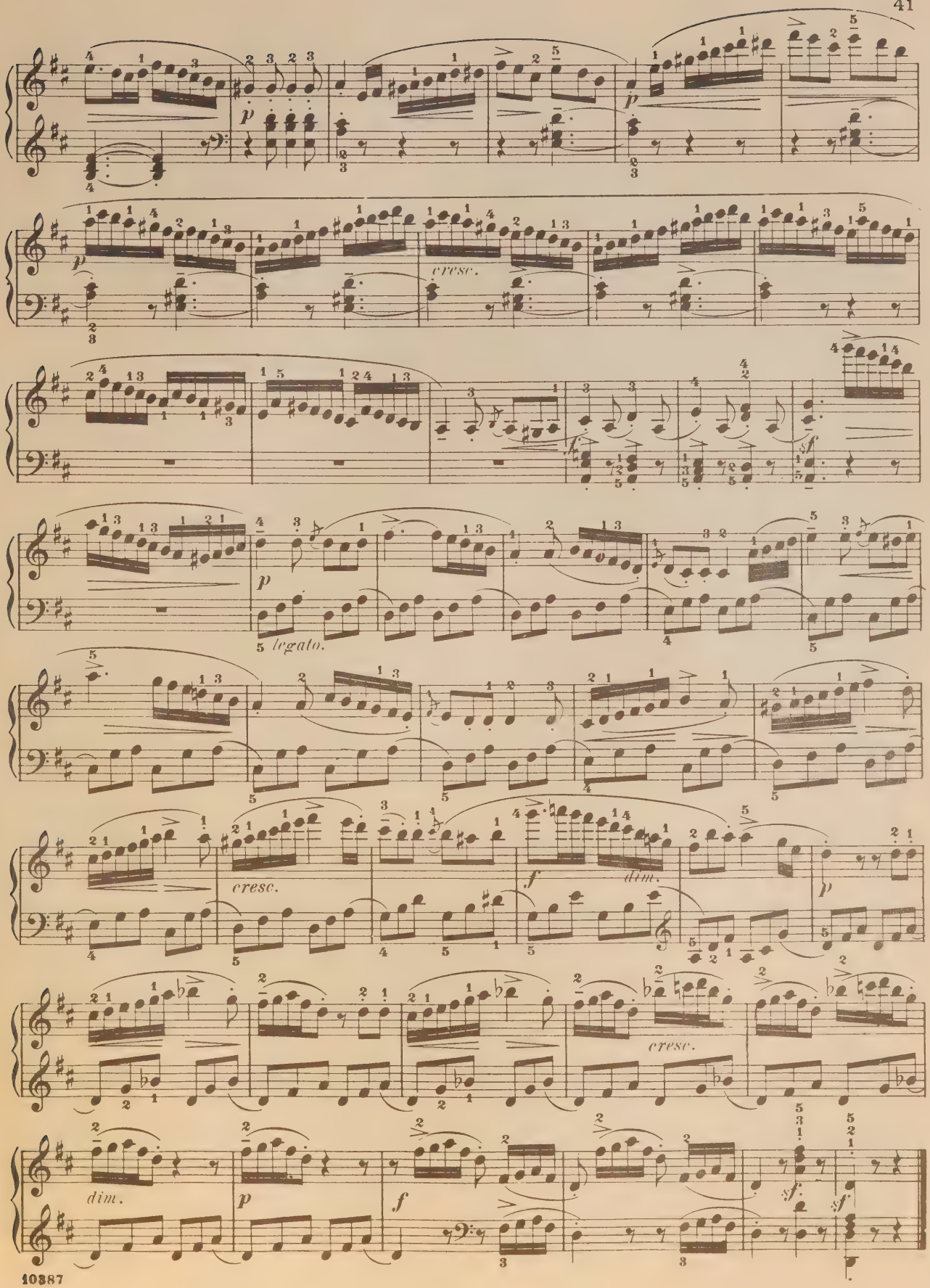

f
sf
Ped.
sf
f
dim.
Ped.
cresc.
f
p
cresc.
mf
dim.
p
legato.
cresc.
1
2.
f
dim.
f
sf.
sf


Vivace assai.
p
legato.
cresc.
f
dim.
p
cresc.
dim.
p
f
p
legato.
cresc.
f
dim.
a tempo.
p
ritard.


p
cresc.
sf
legato.
cresc.
f
dim.
p
cresc.
dim.
p
f
sf
sf

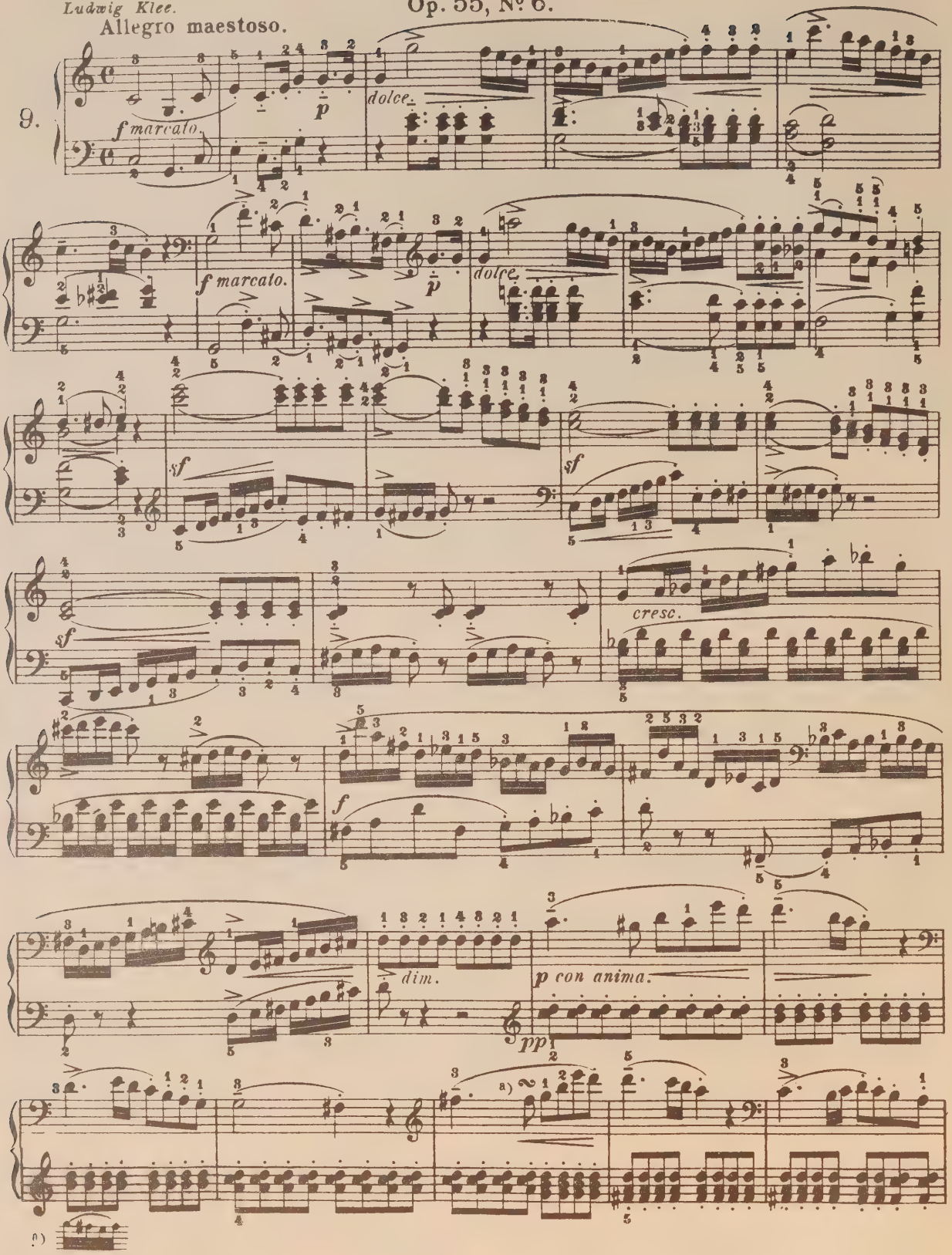
Fingered and phrased by
Ludwig Klee.

SONATINA.

Op. 55, № 6.

FR. KUHLAU.

Allegro maestoso.



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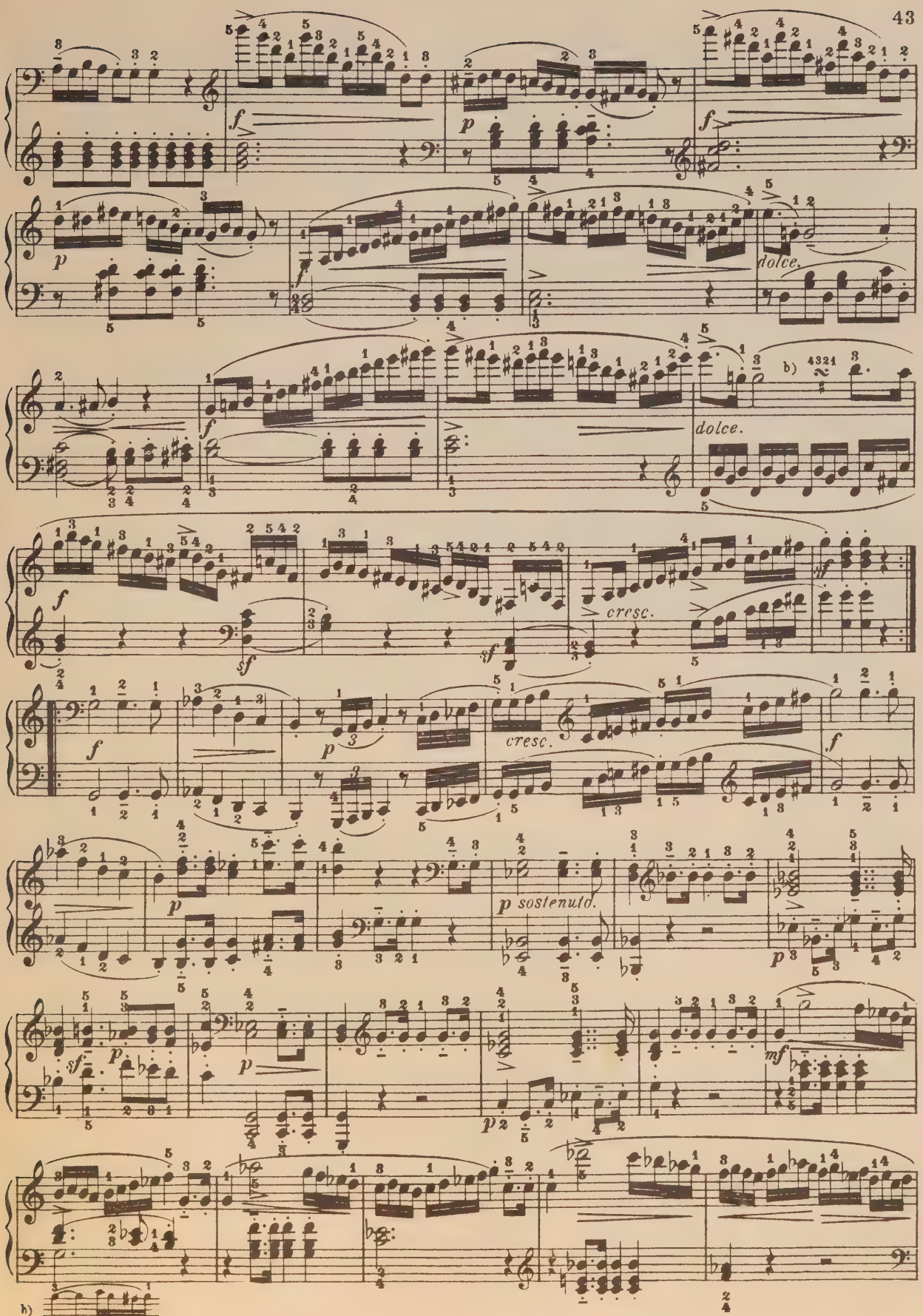
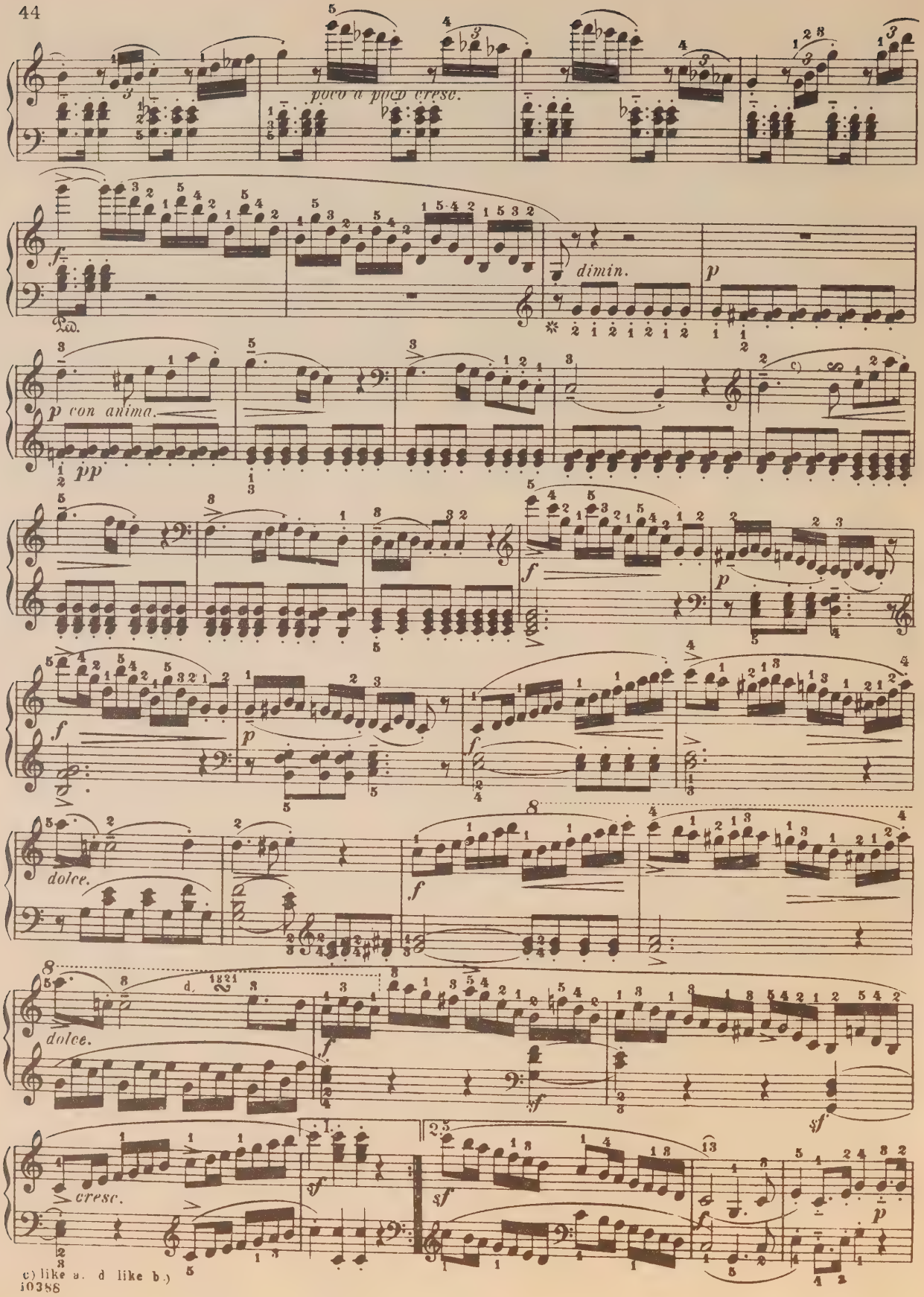
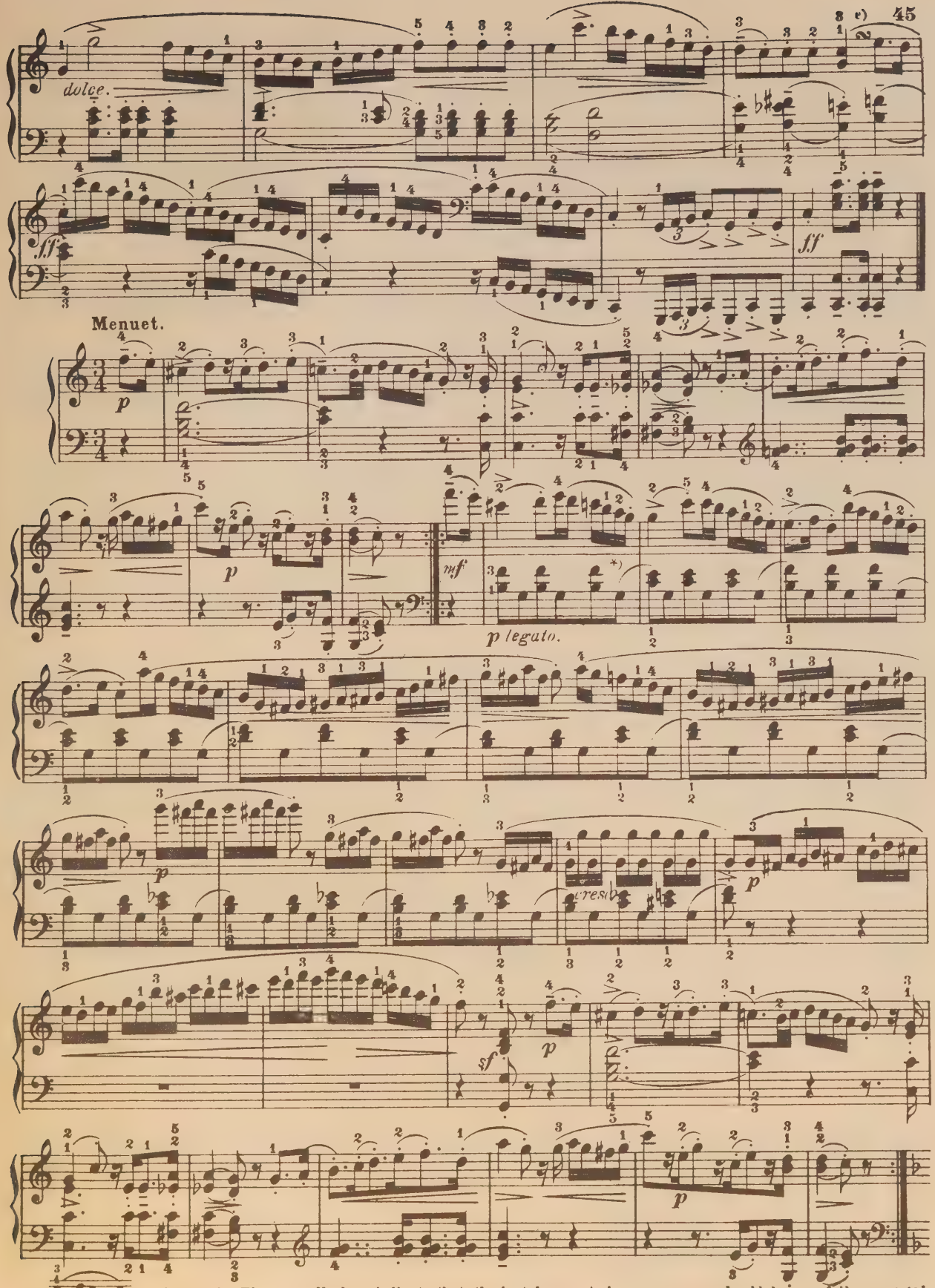

dolce.
dolce.
cresc.
cresc.
p sostenuto.

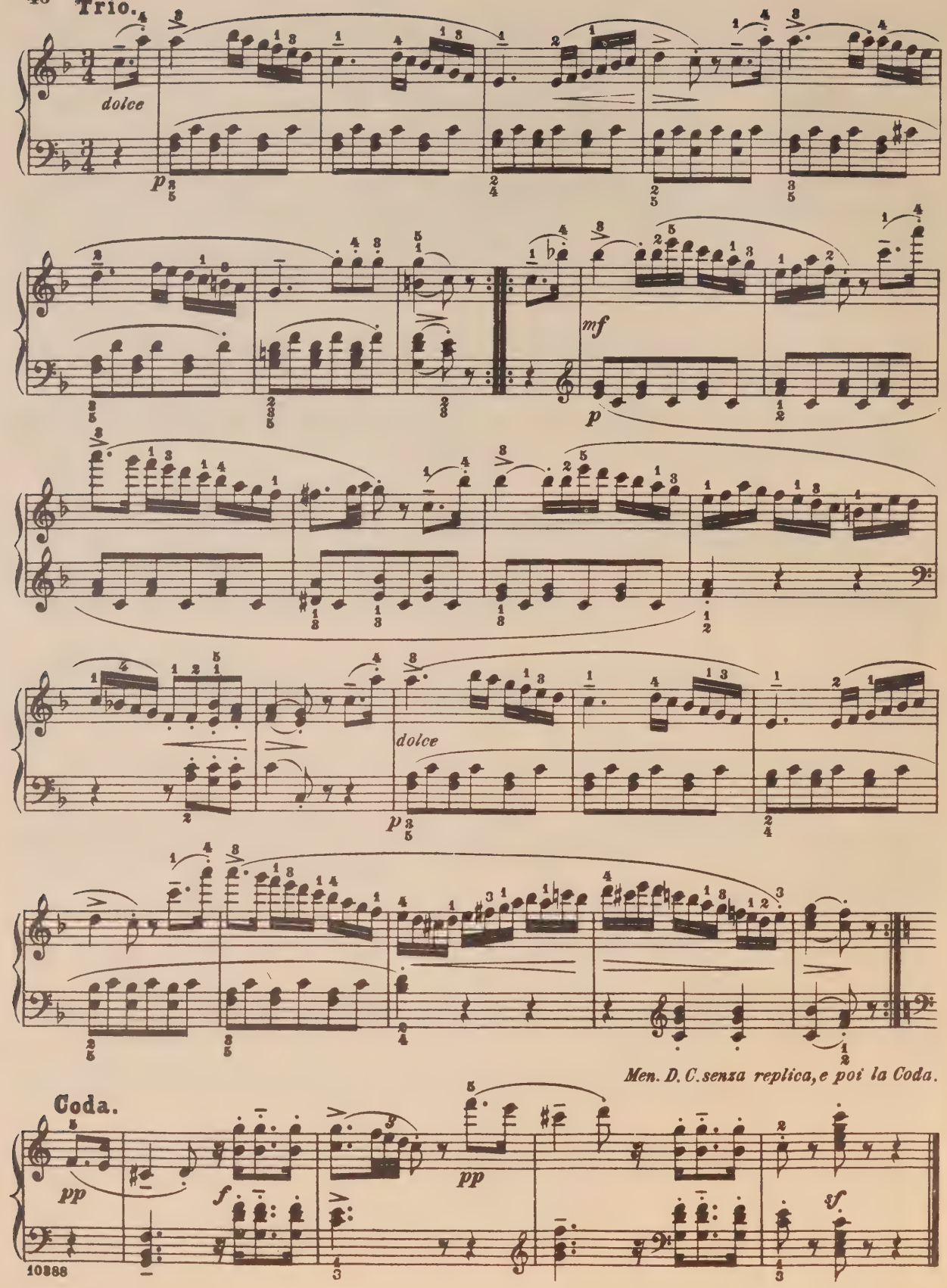


c) like a. d like b.)



*) Remark: These small slurs indicate that the last bass-note in one measure should be carefully connected with the first bass-note in the next.

Trio.



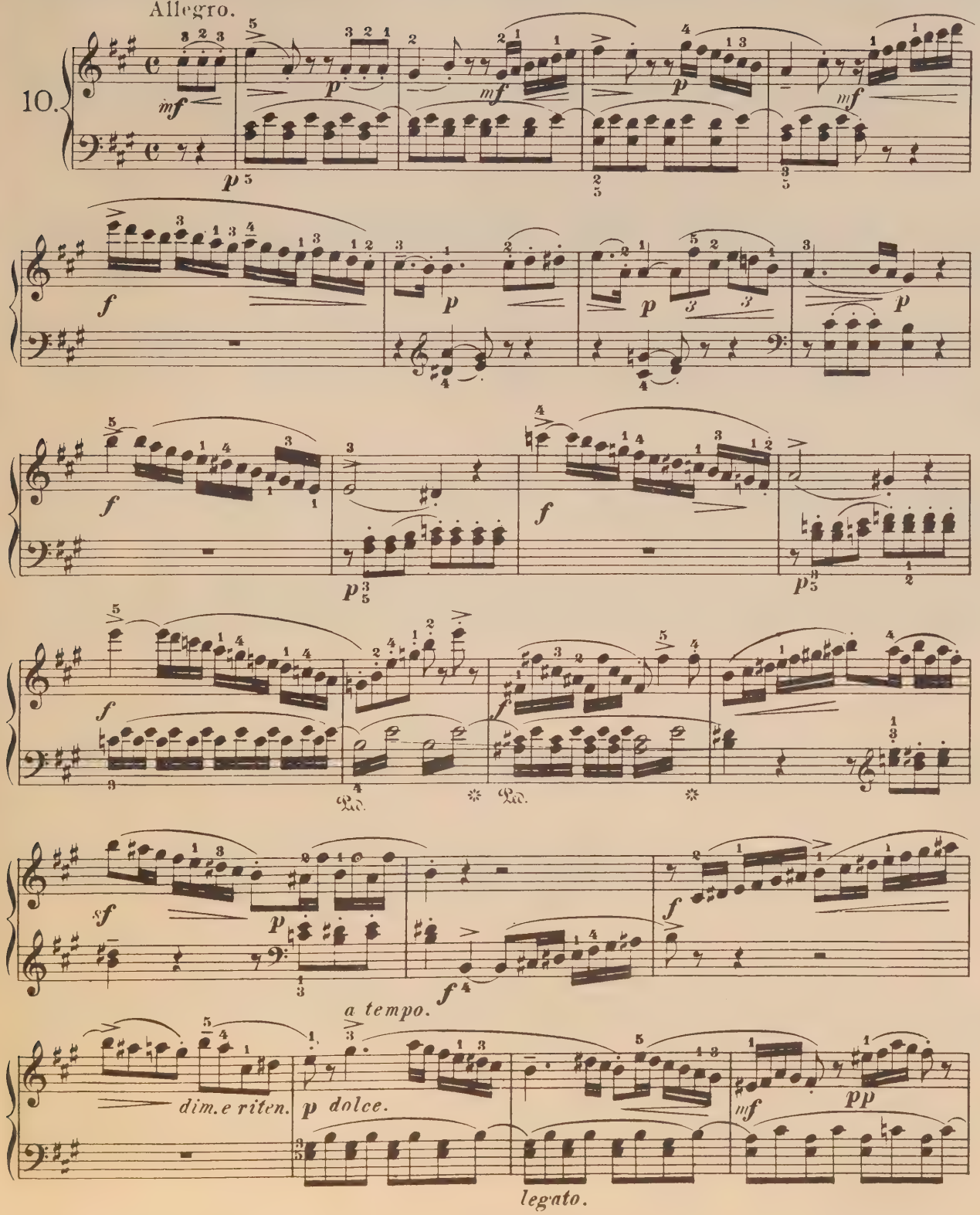
Coda.

SONATINA.

Fingered and phrased by
LUDWIG KLEE.

Op. 59, No. 1.

FR. KUHLAU.



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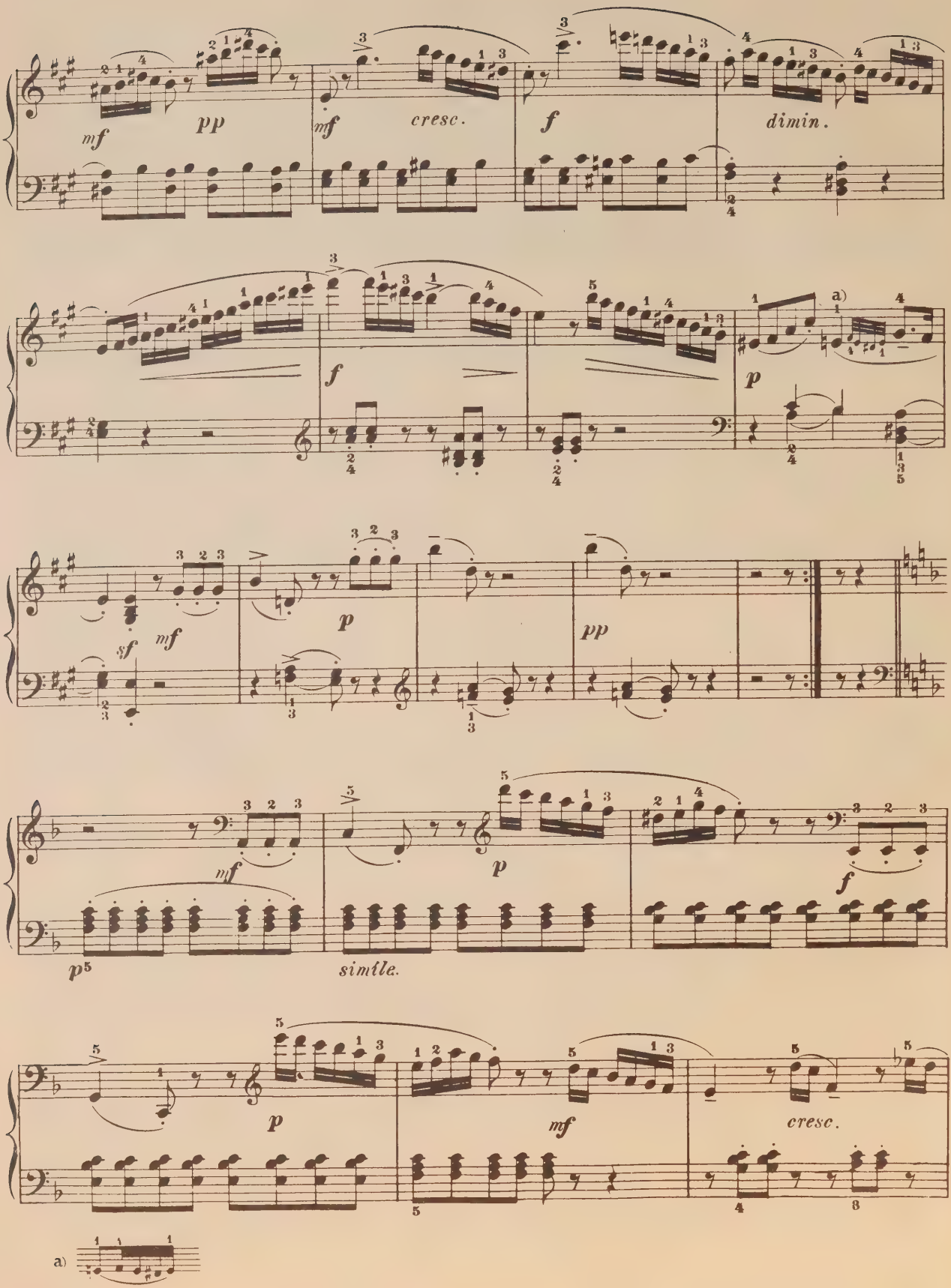
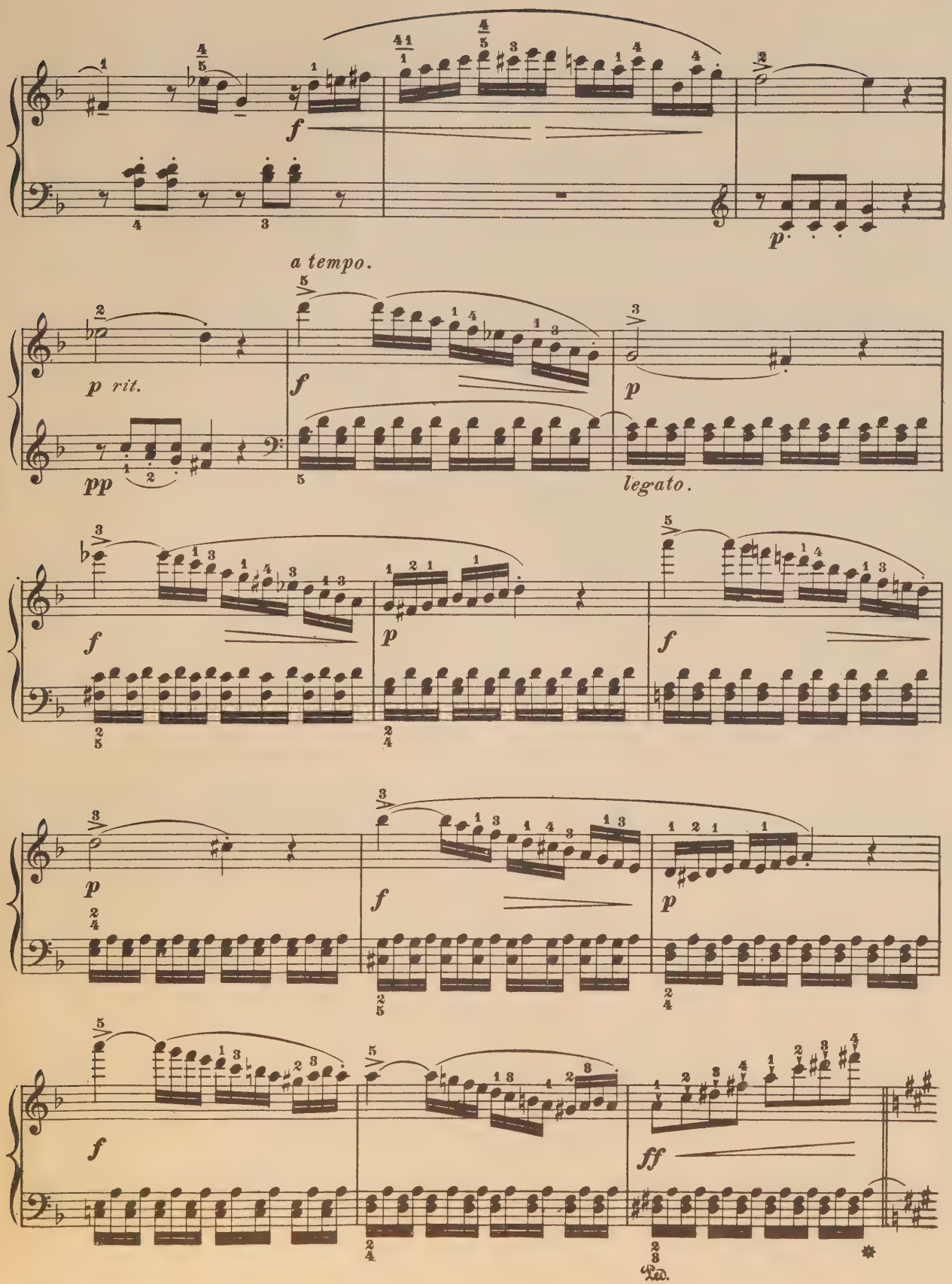
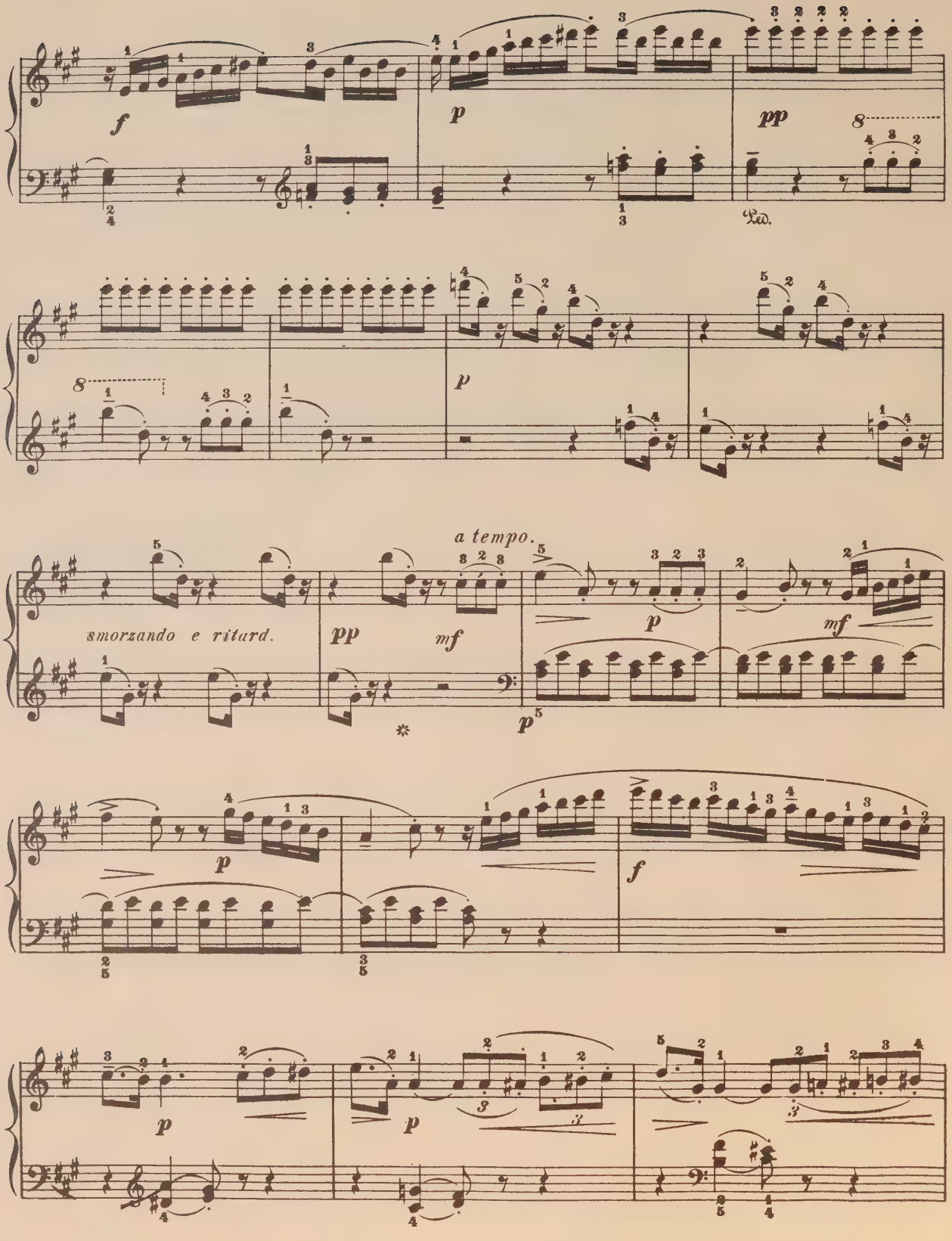
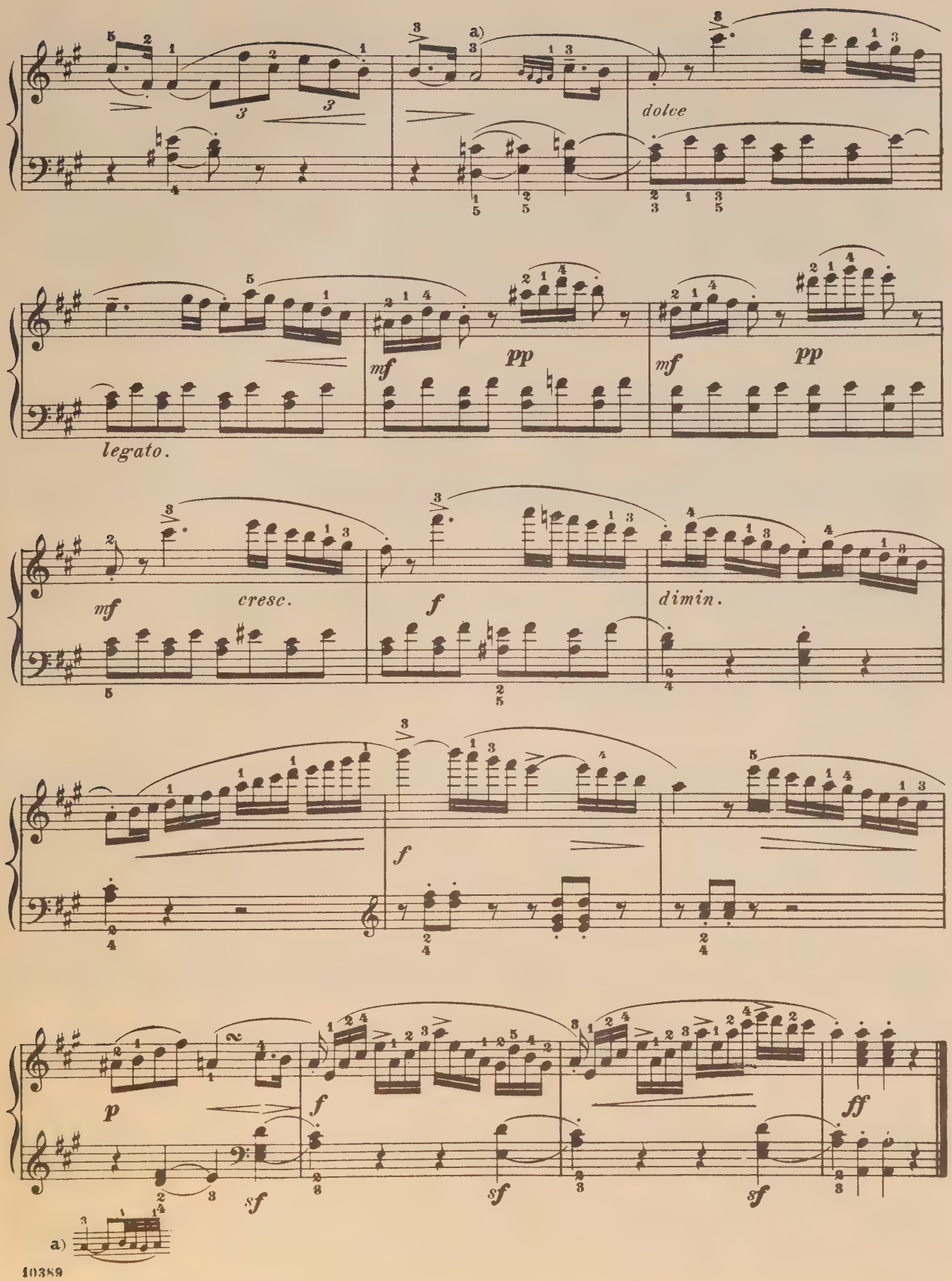

mf
pp
mf
cresc.
f
dimin.
f
p
a)
sf
mf
p
pp
mf
p
f
simile.
p
mf
cresc.
a)

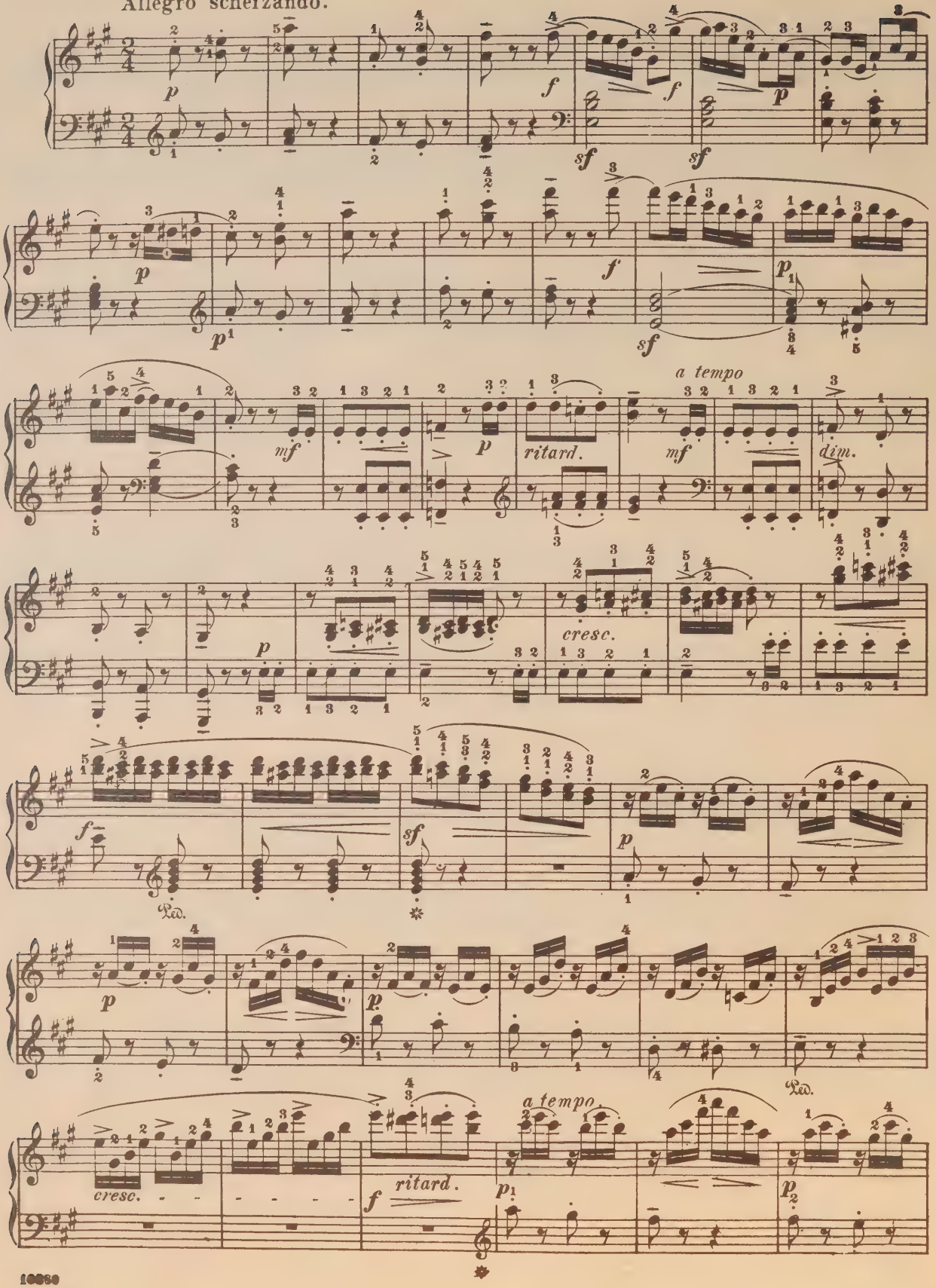

f
p
a tempo.
p rit.
pp
f
p
legato.
f
p
f
p
f
p
f
f
ff
Ped.

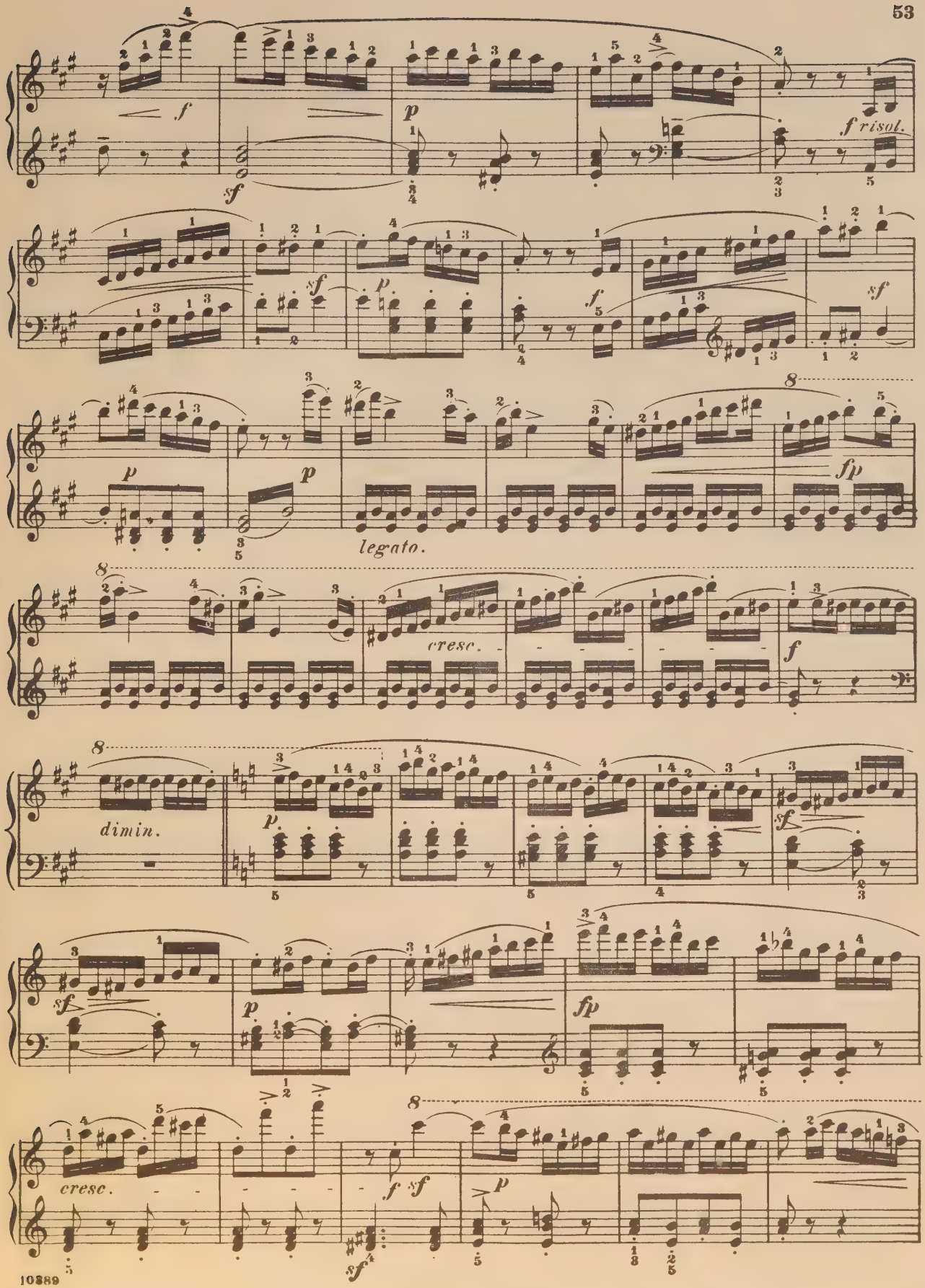

f
p
pp
Ped.
p
a tempo.
smorzando e ritard.
pp
mf
p
mf
p
f
p
p

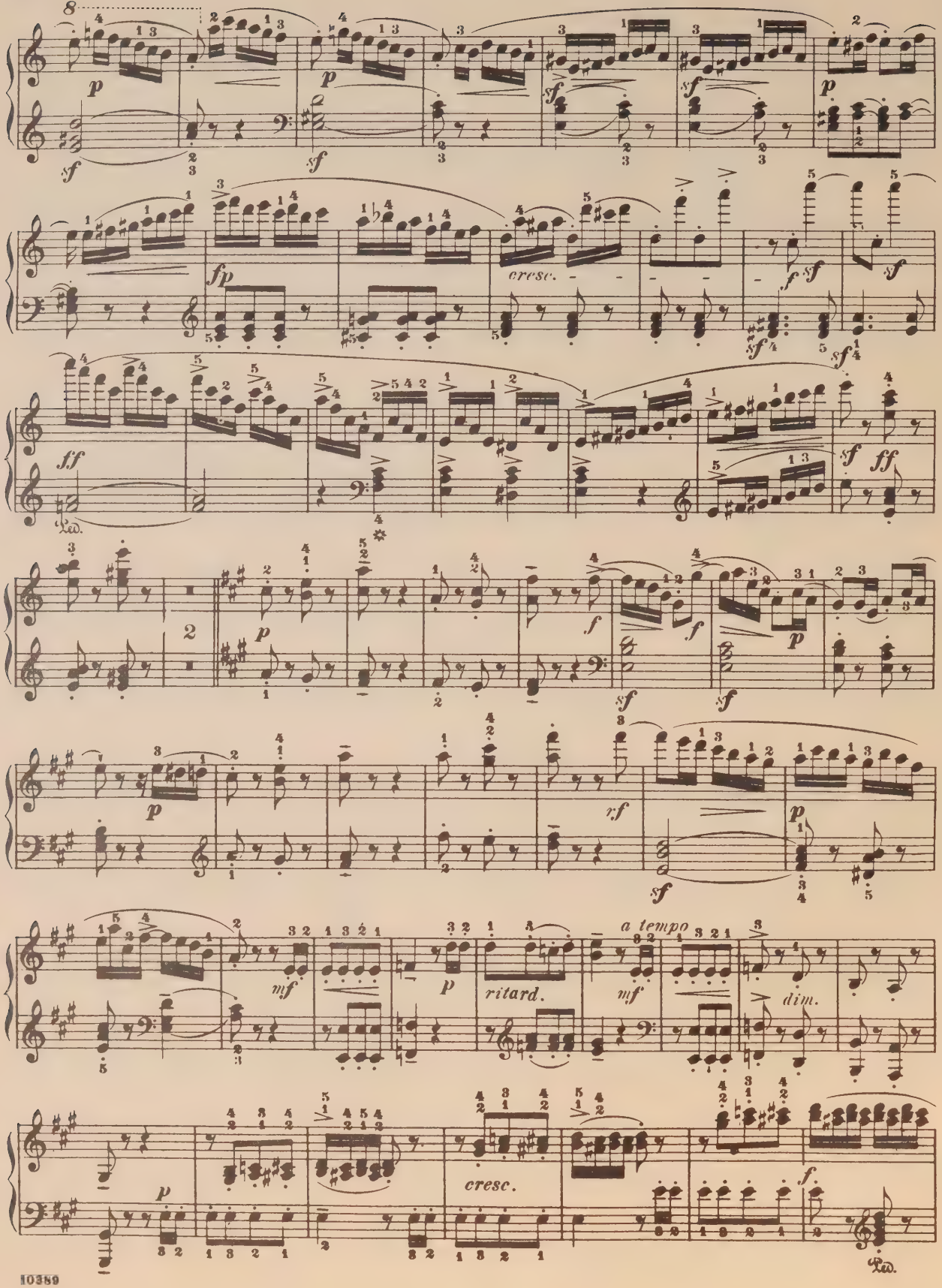

a)
dolce
legato.
mf
pp
mf
pp
mf
cresc.
f
dimin.
f
p
f
sf
sf
sf
ff
a)

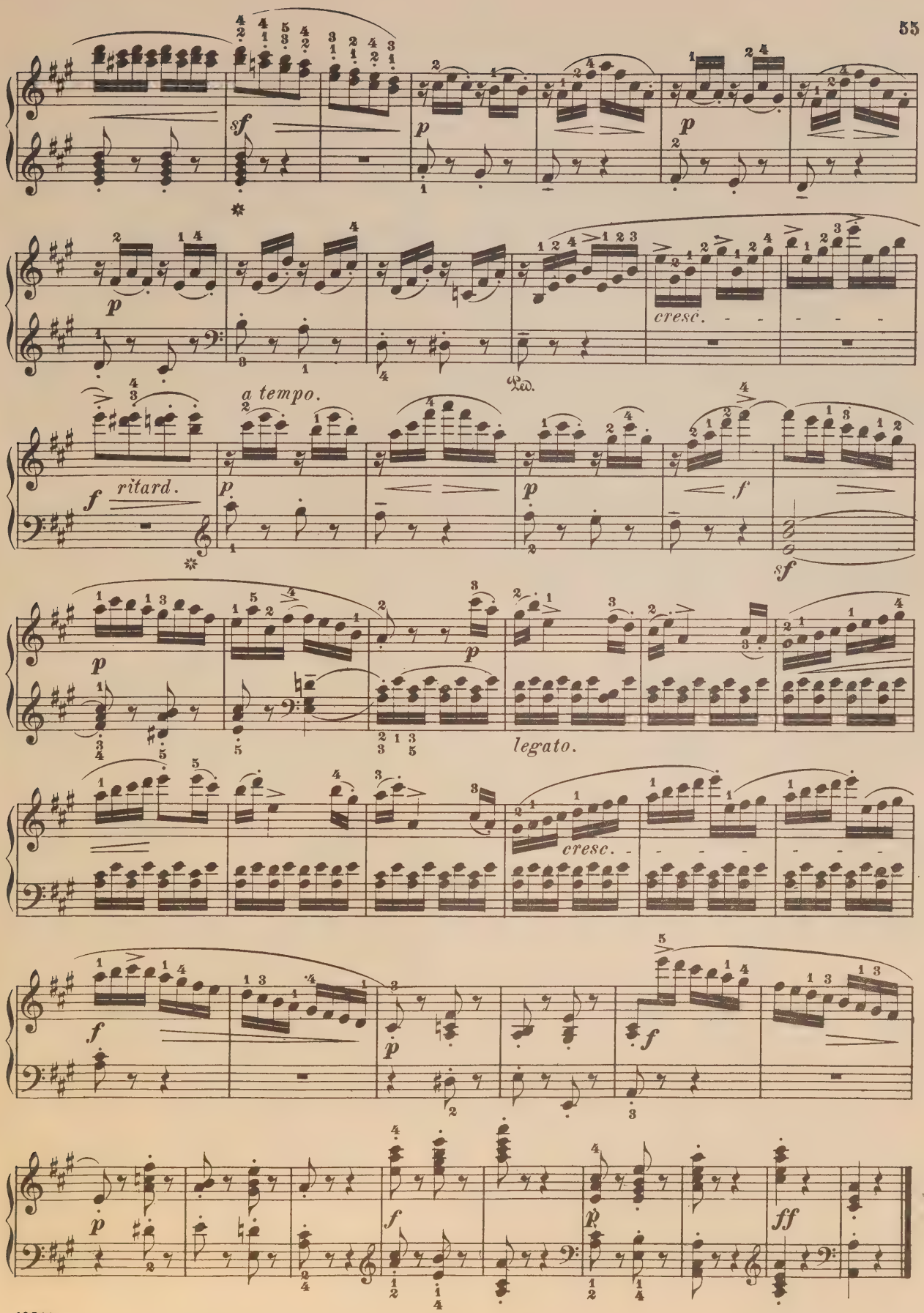
Rondo.

Allegro scherzando.




f
sf
p
f risol.
sf
p
f
sf
p
p
legato.
fp
cresc.
f
dimin.
p
sf
sf
p
fp
cresc.
f sf
sf
p


8
p
sf
fp
cresc.
ff
2
rf
mf
ritard.
a tempo
dim.
Ped.


sf
p
p
cresc.
Ped.
a tempo.
f
ritard.
p
p
f
sf
p
p
legato.
cresc.
f
p
f
p
f
ff

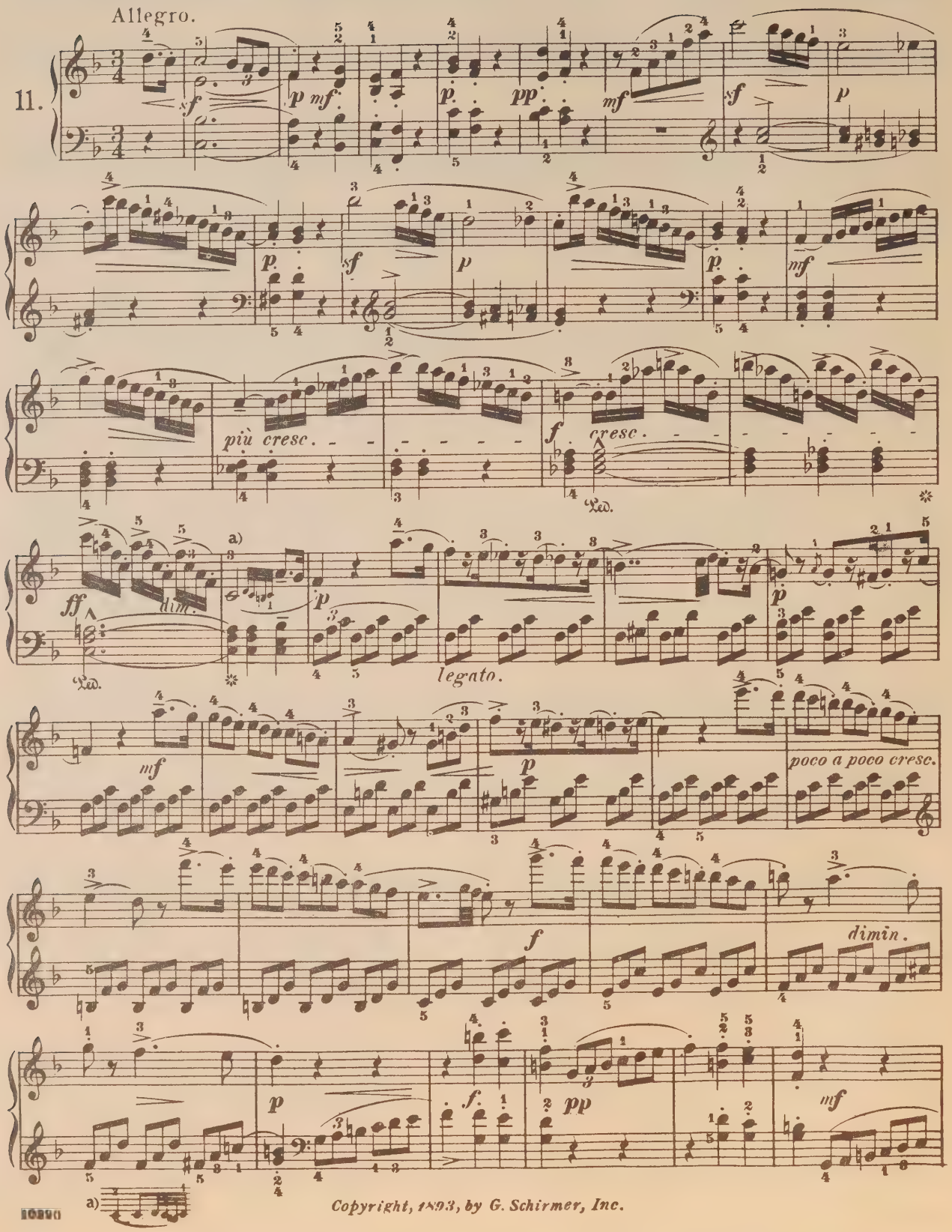
SONATINA.

Op. 59, Nº 2.

Fingered and phrased by
LUDWIG KLEE.

FR. KUHLAU.

Allegro.



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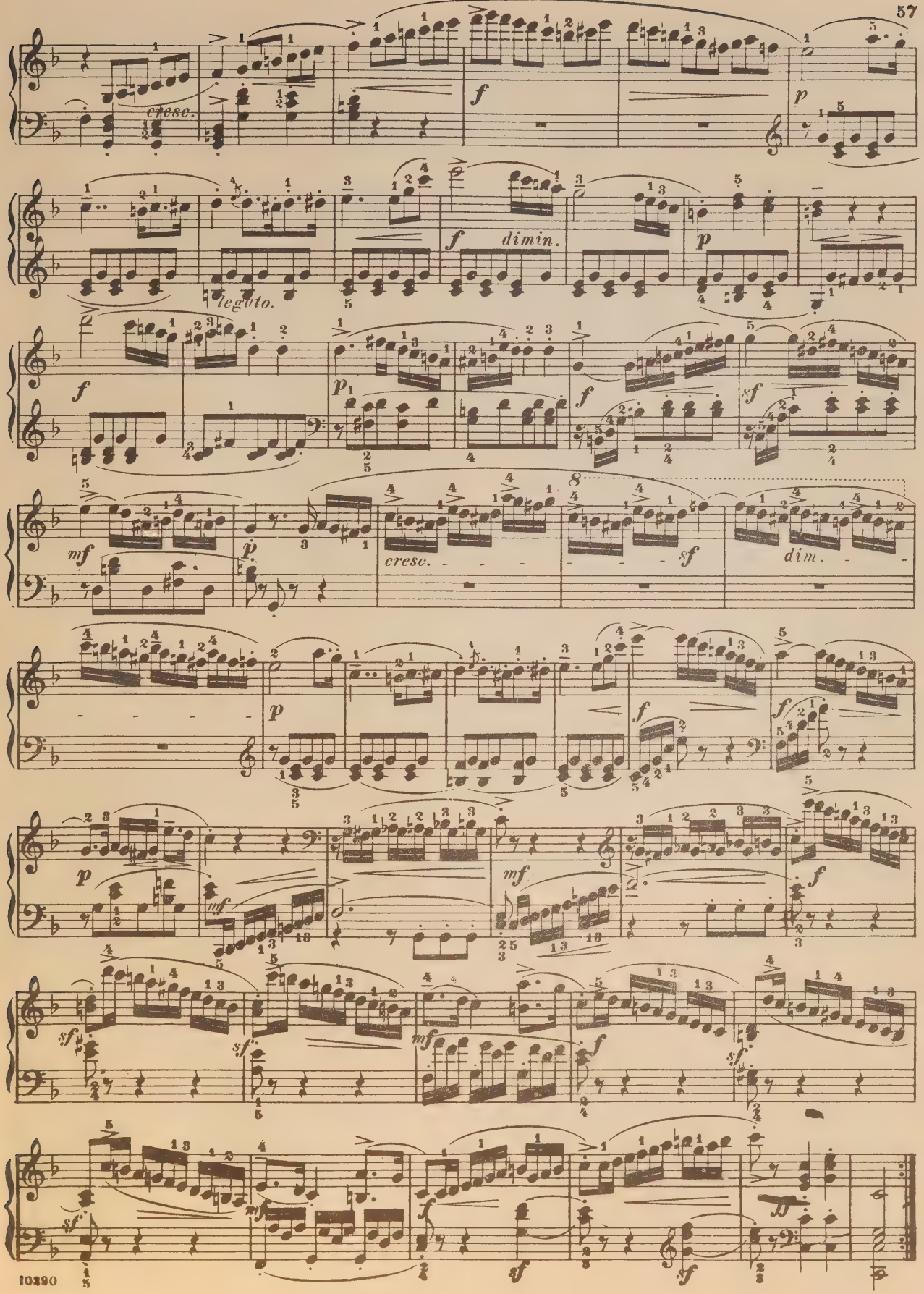
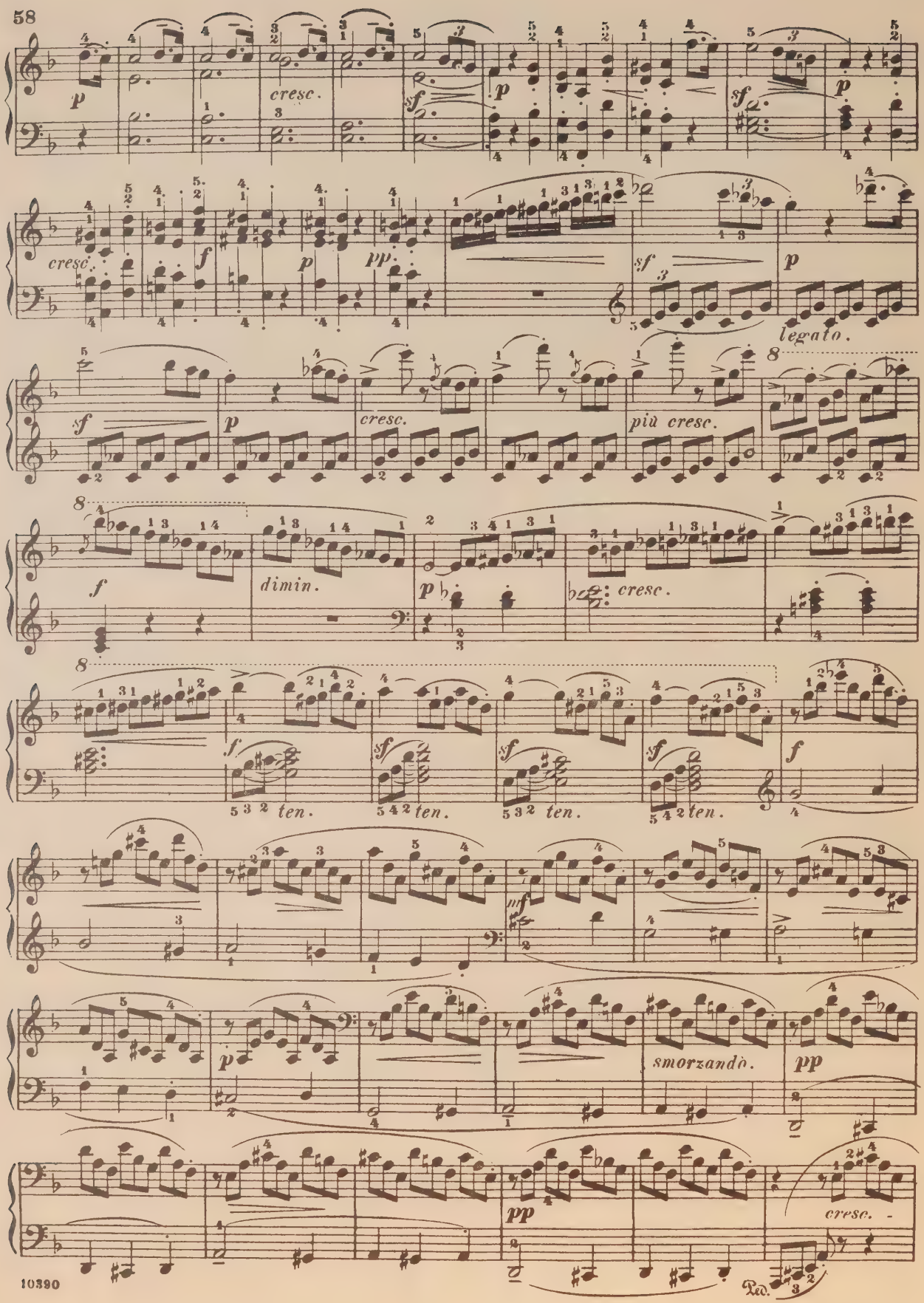
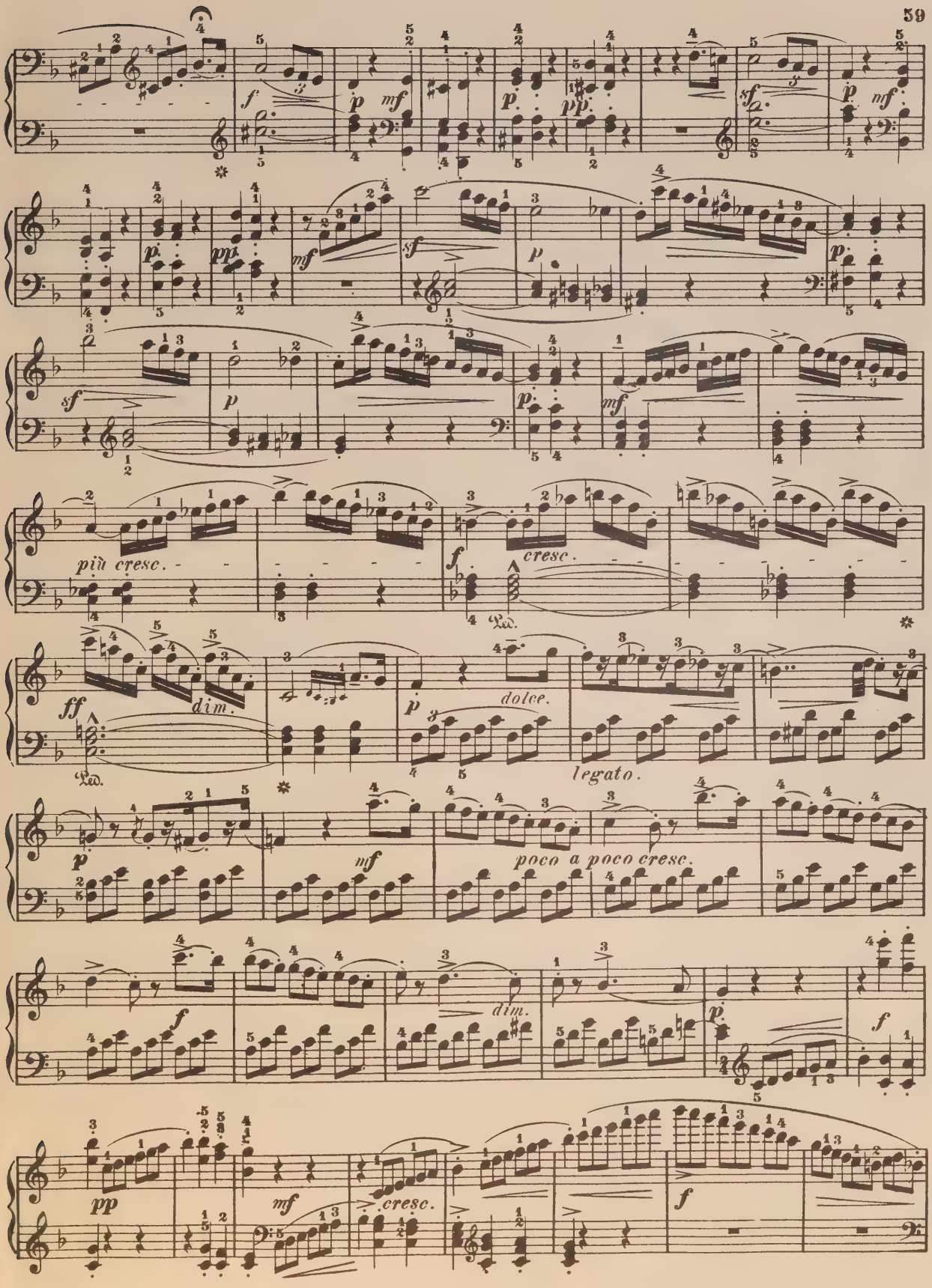
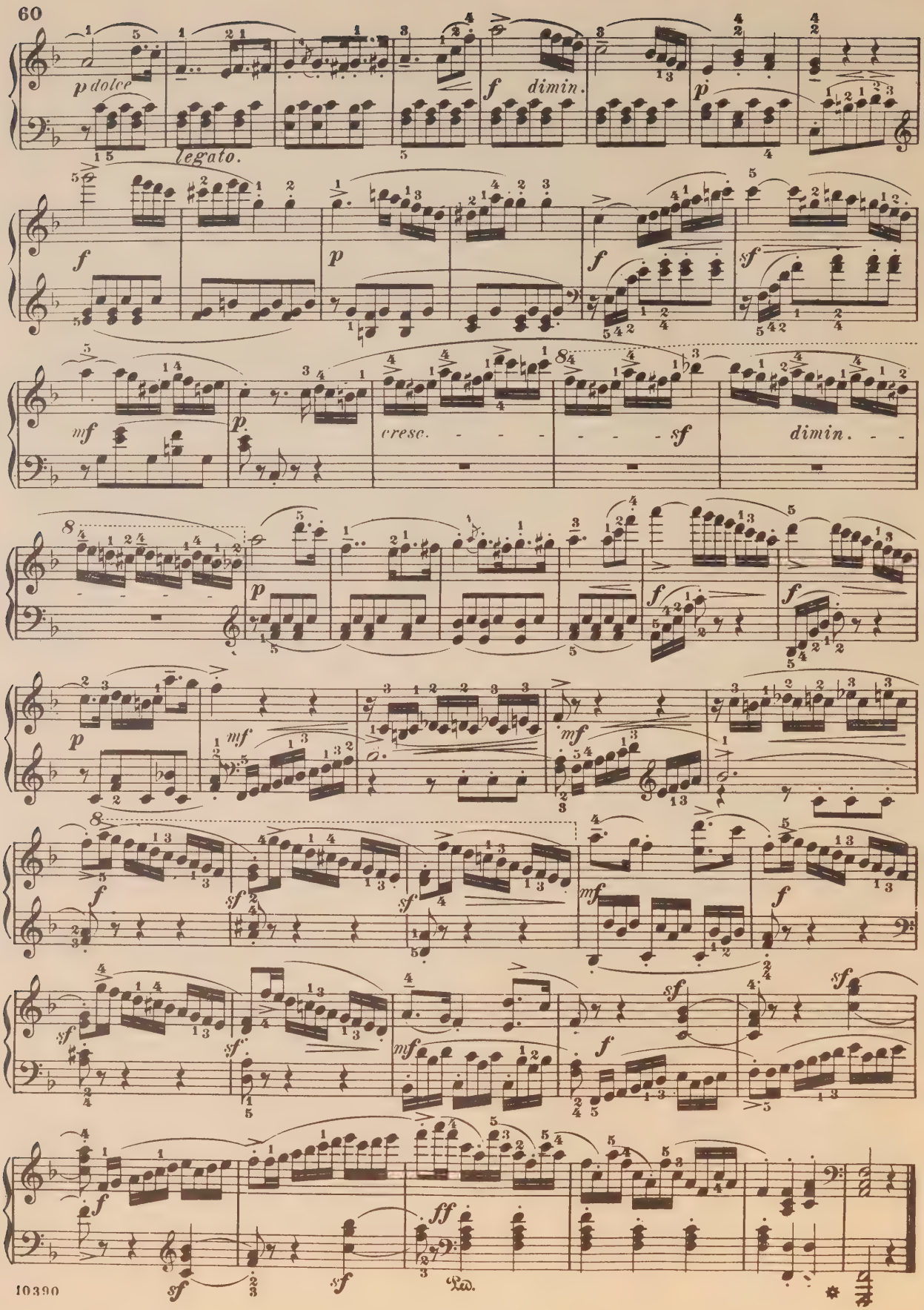

cresc.
f
p
legato.
f
dimin.
p
f
p
f
sf
mf
p
cresc.
sf
dim.
p
f
f
p
mf
mf
f
sf
sf
mf
f
sf
sf
mf
f
sf
sf

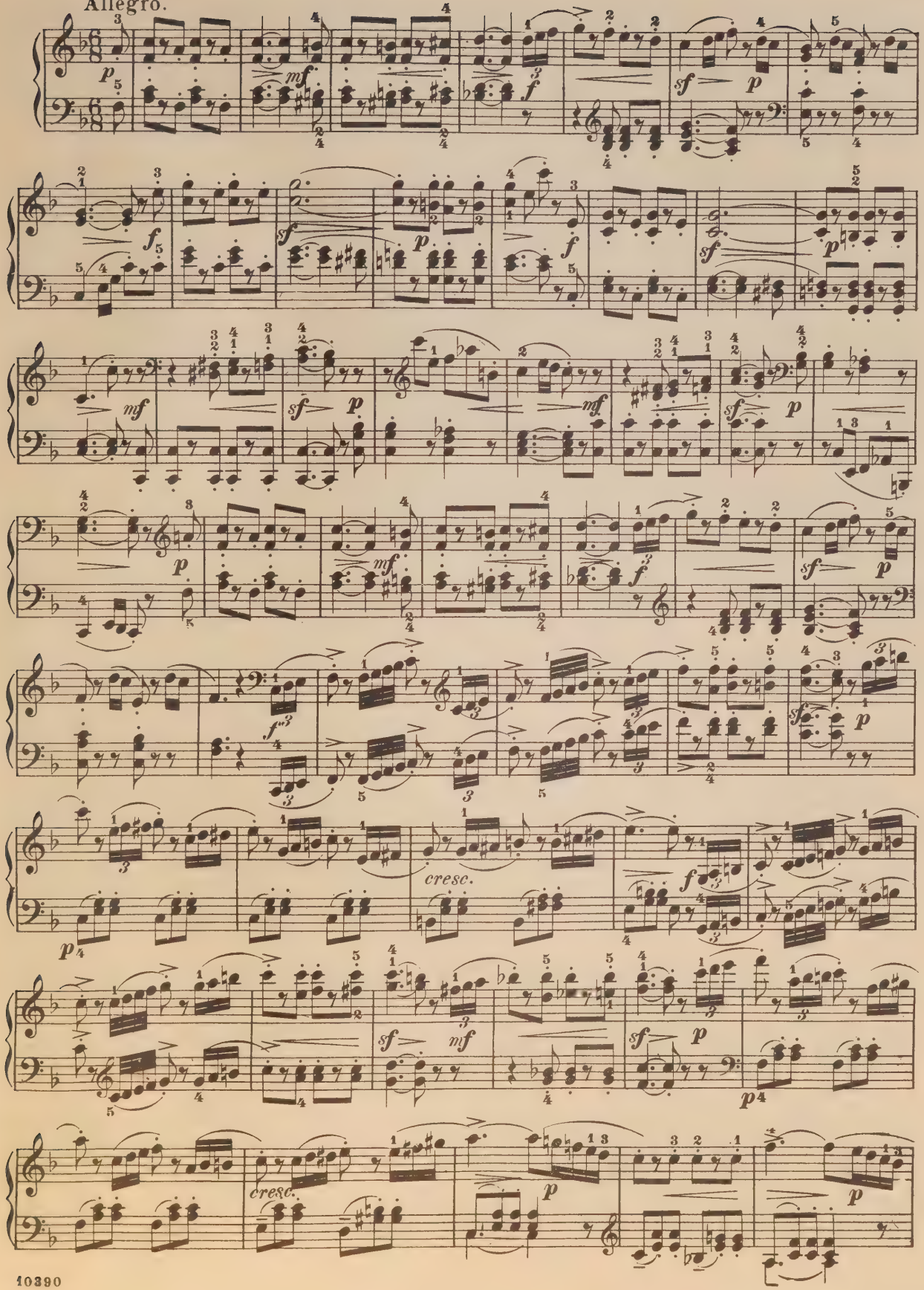

p
cresc.
sf
p
cresc.
f
p
pp
sf
p
legato.
sf
p
cresc.
più cresc.
8
f
dimin.
p
cresc.
8
f
ten.
sf
ten.
sf
ten.
sf
ten.
f
mf
p
smorzando.
pp
pp
cresc.

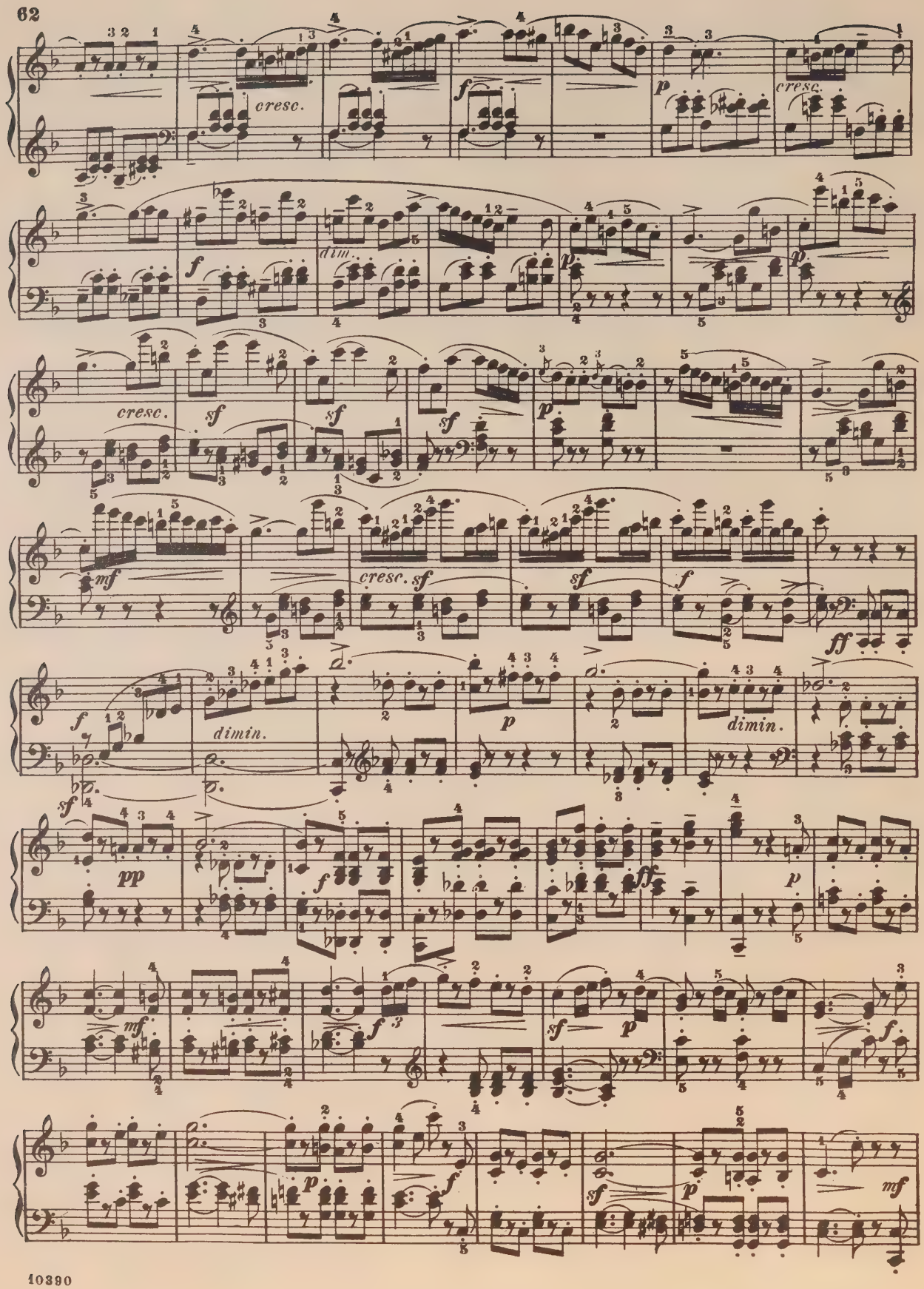

più cresc.
cresc.
dim.
dolce.
legato.
poco a poco cresc.
dim.
cresc.


p dolce
legato.
f
dimin.
p
f
p
f
sf
mf
p
cresc.
sf
dimin.
p
f
f
p
mf
mf
f
sf
sf
mf
f
sf
sf
mf
f
sf
f
ff
sf
sf

Rondo.

Allegro.




cresc.
f
p
cresc.
dim.
f
p
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cresc.
sf
sf
sf
p
mf
cresc. sf
sf
f
ff
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dimin.
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pp
f
fff
p
mf
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sf
p
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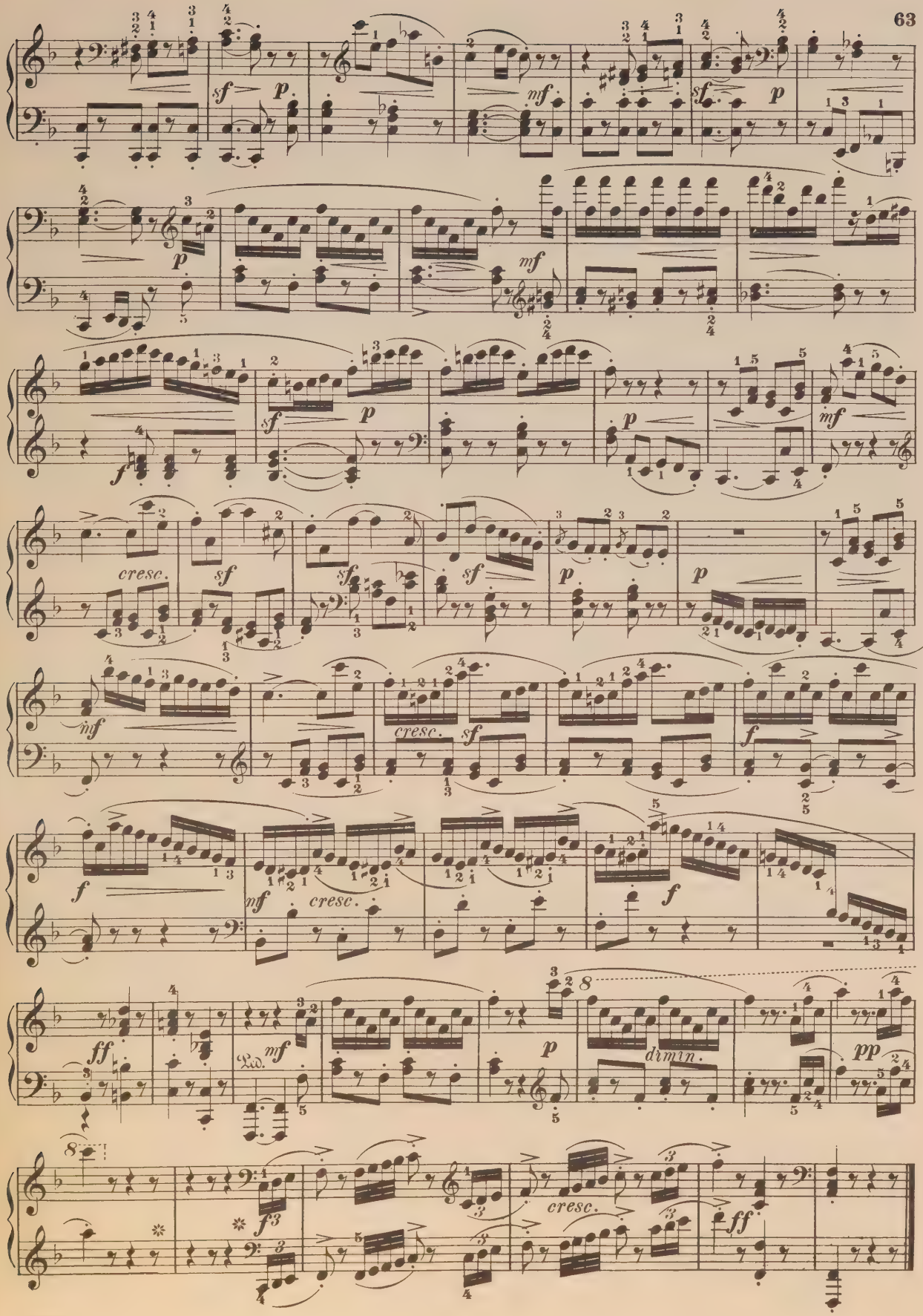
p
sf
p
mf


cresc.
cresc.
cresc.
dimin.
cresc.

SONATINA.

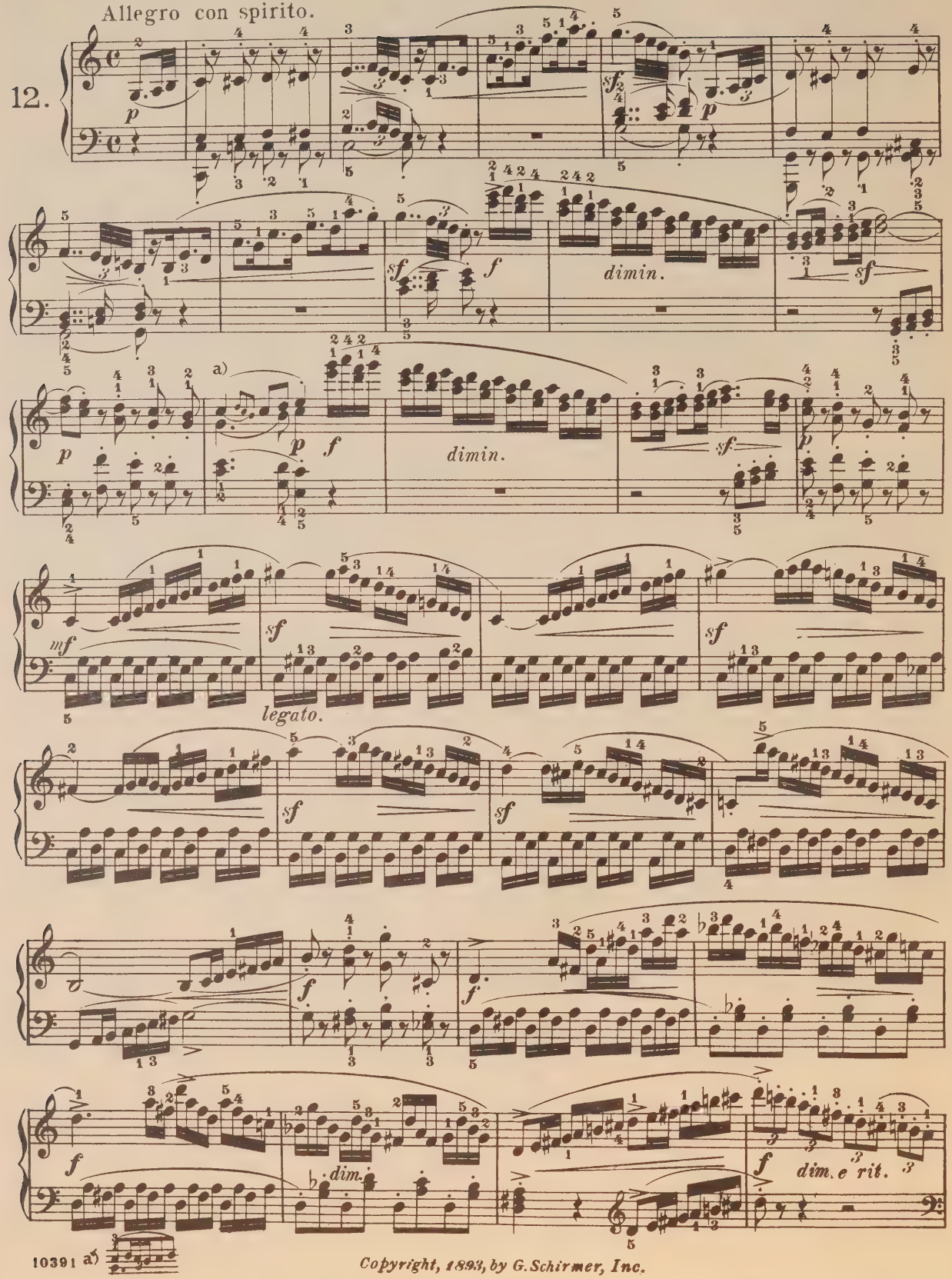
Op. 59, No 3.

FR. KUHLAU.

Fingered and phrased by
LUDWIG KLEE.

Allegro con spirito.

12.



10391 a)

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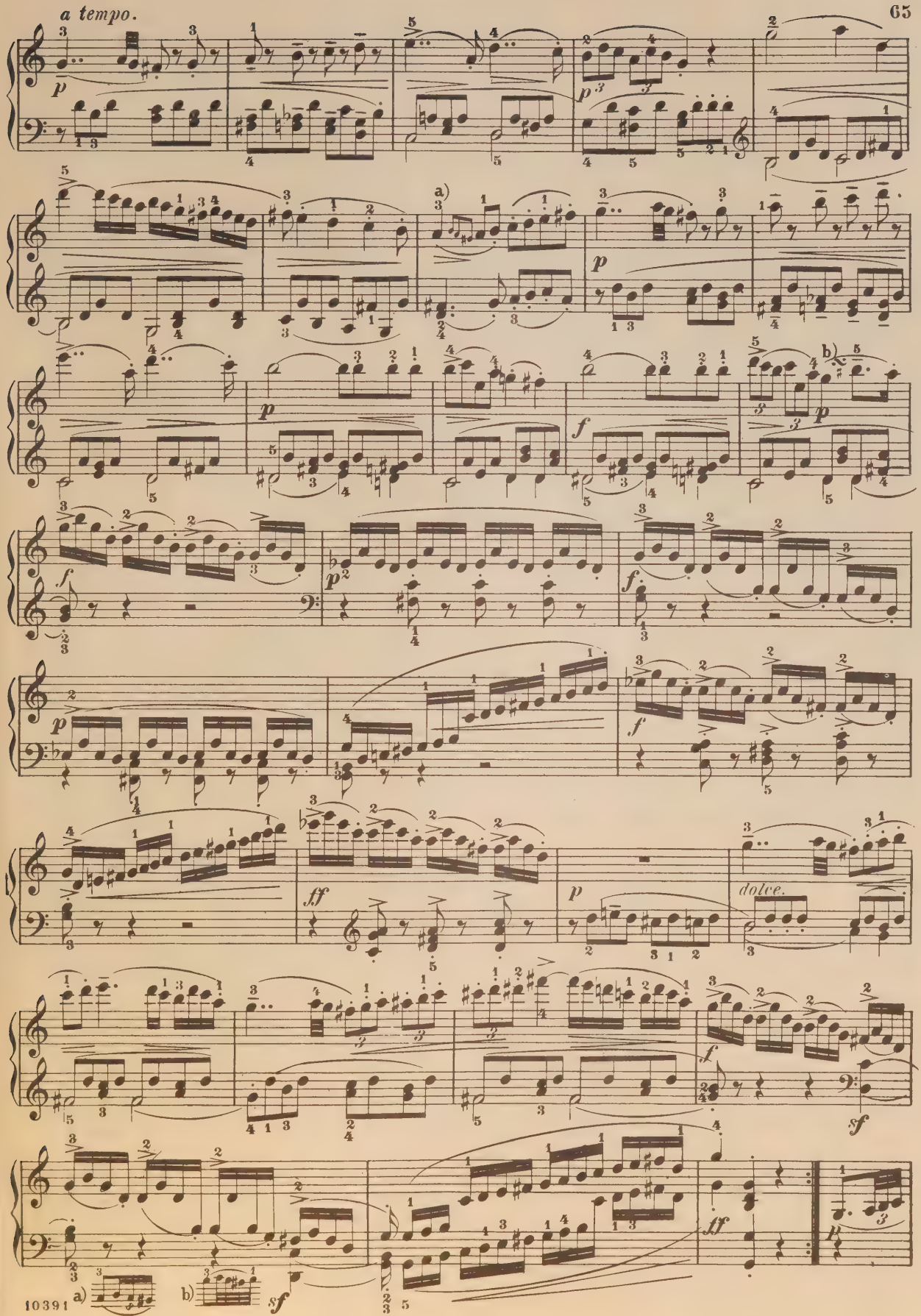
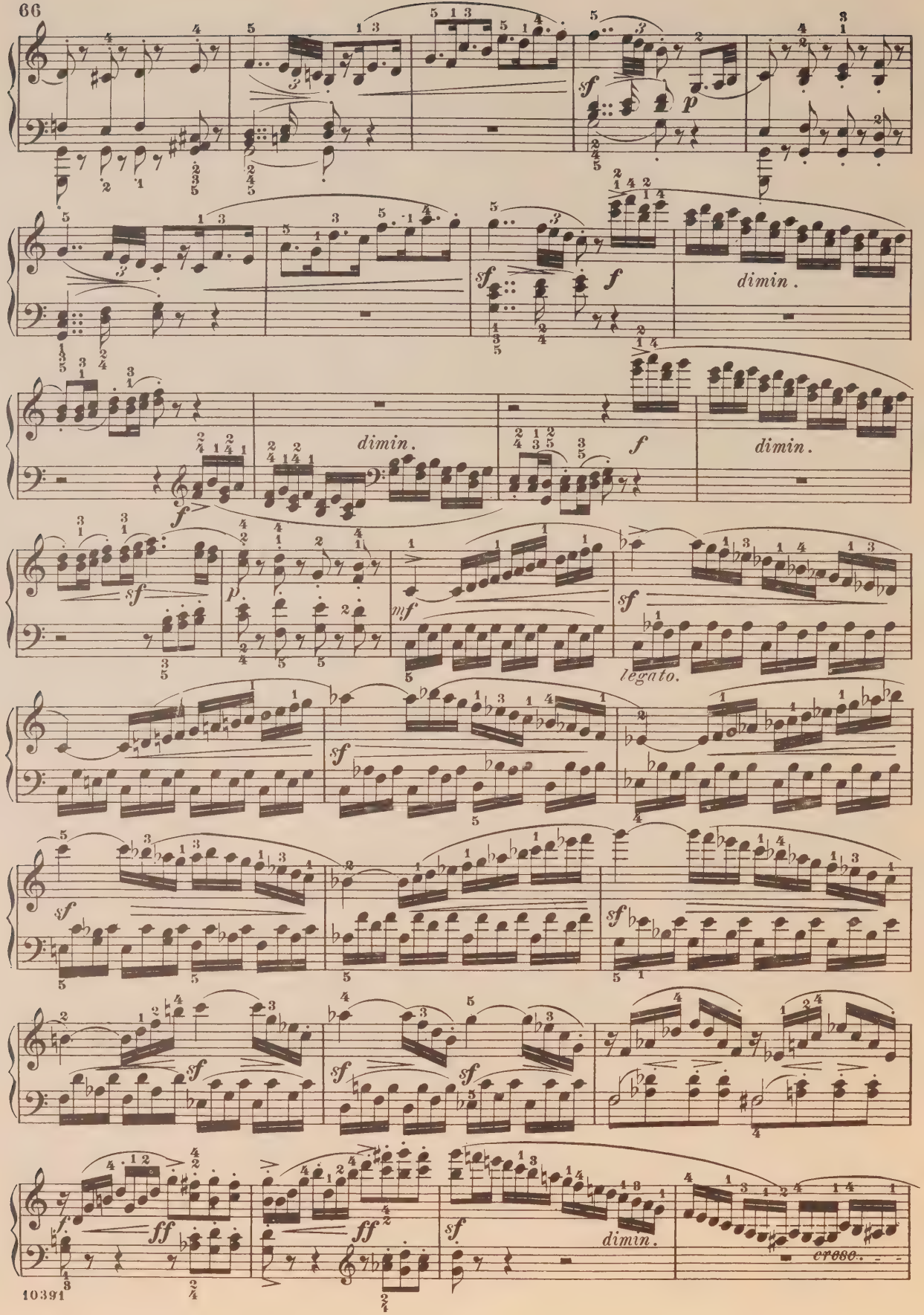
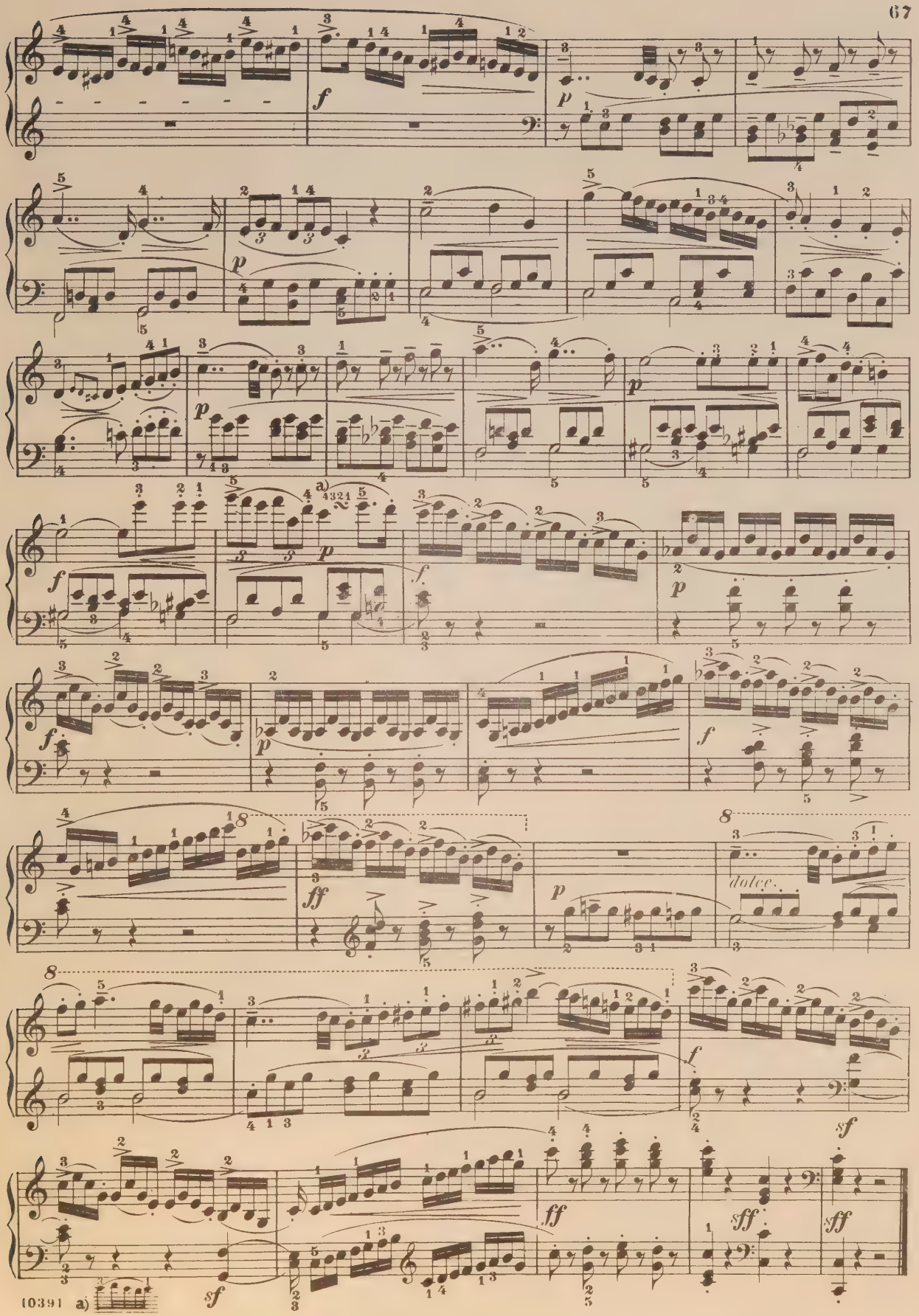
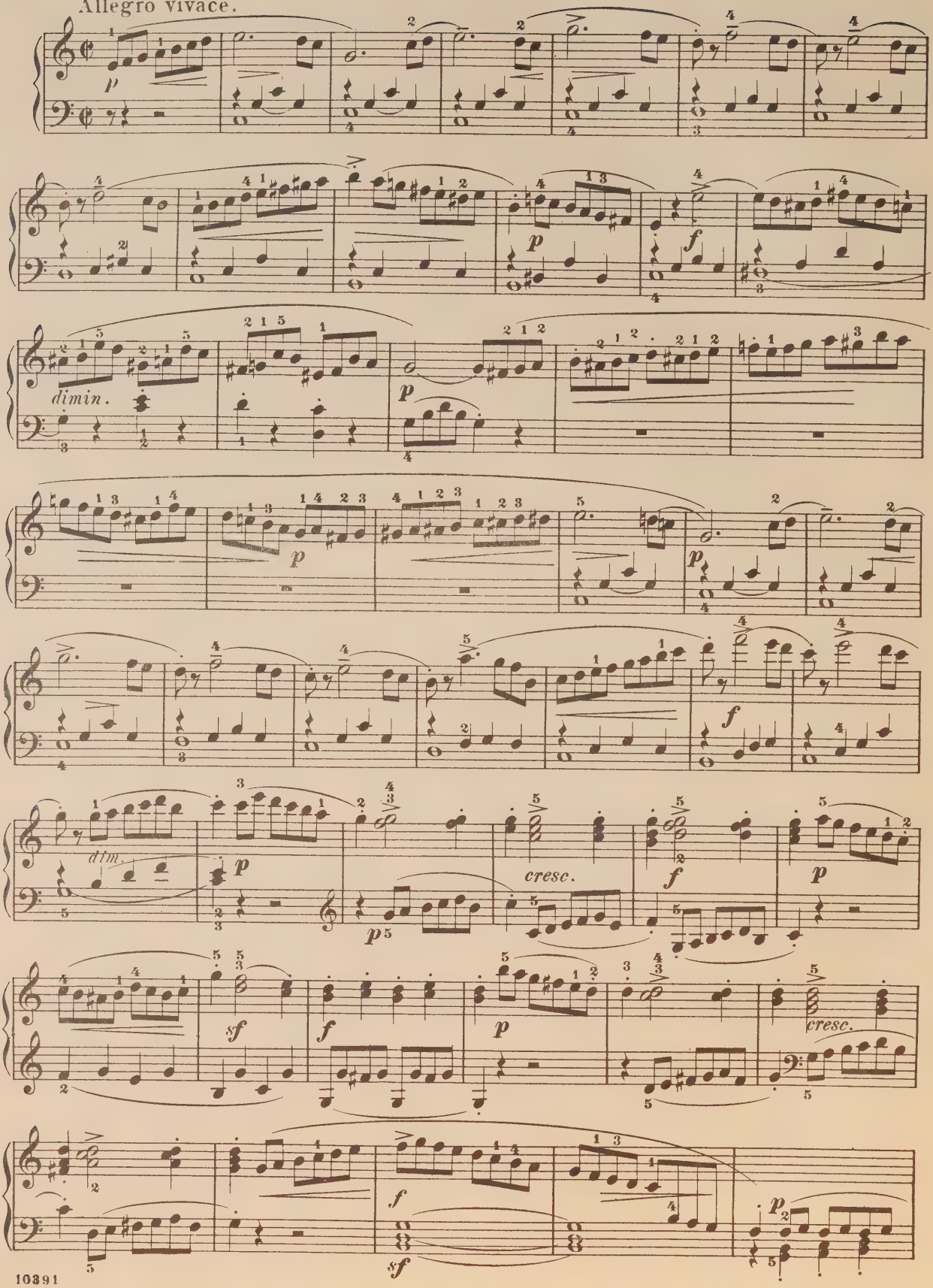

a tempo.
p
a)
b)
f
ff
dolce.
sf

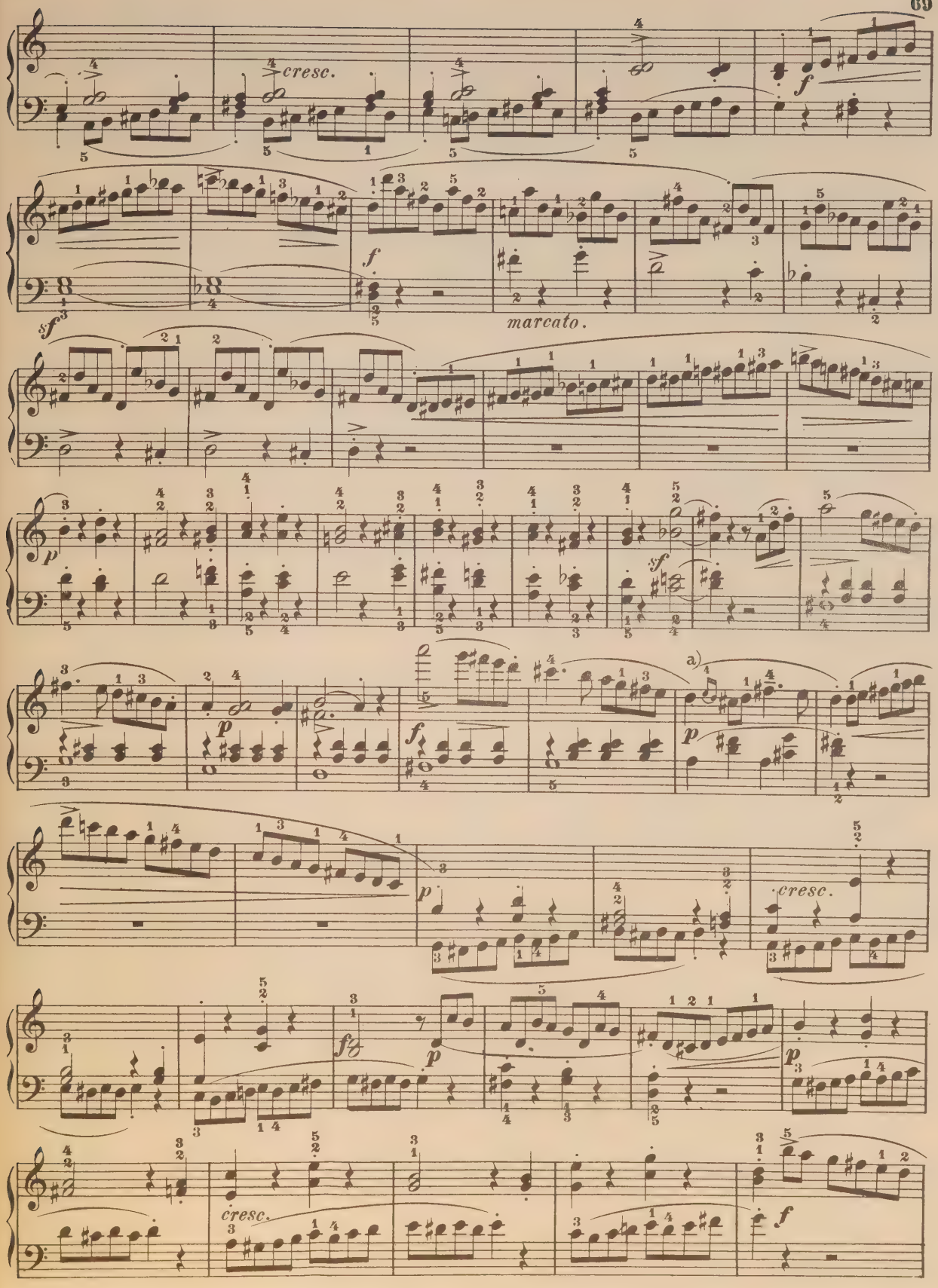

sf
p
dimin.
f
dimin.
dimin.
f
dimin.
sf
p
mf
sf
legato.
sf
sf
sf
sf
sf
sf
sf
ff
ff
sf
dimin.
cresc.

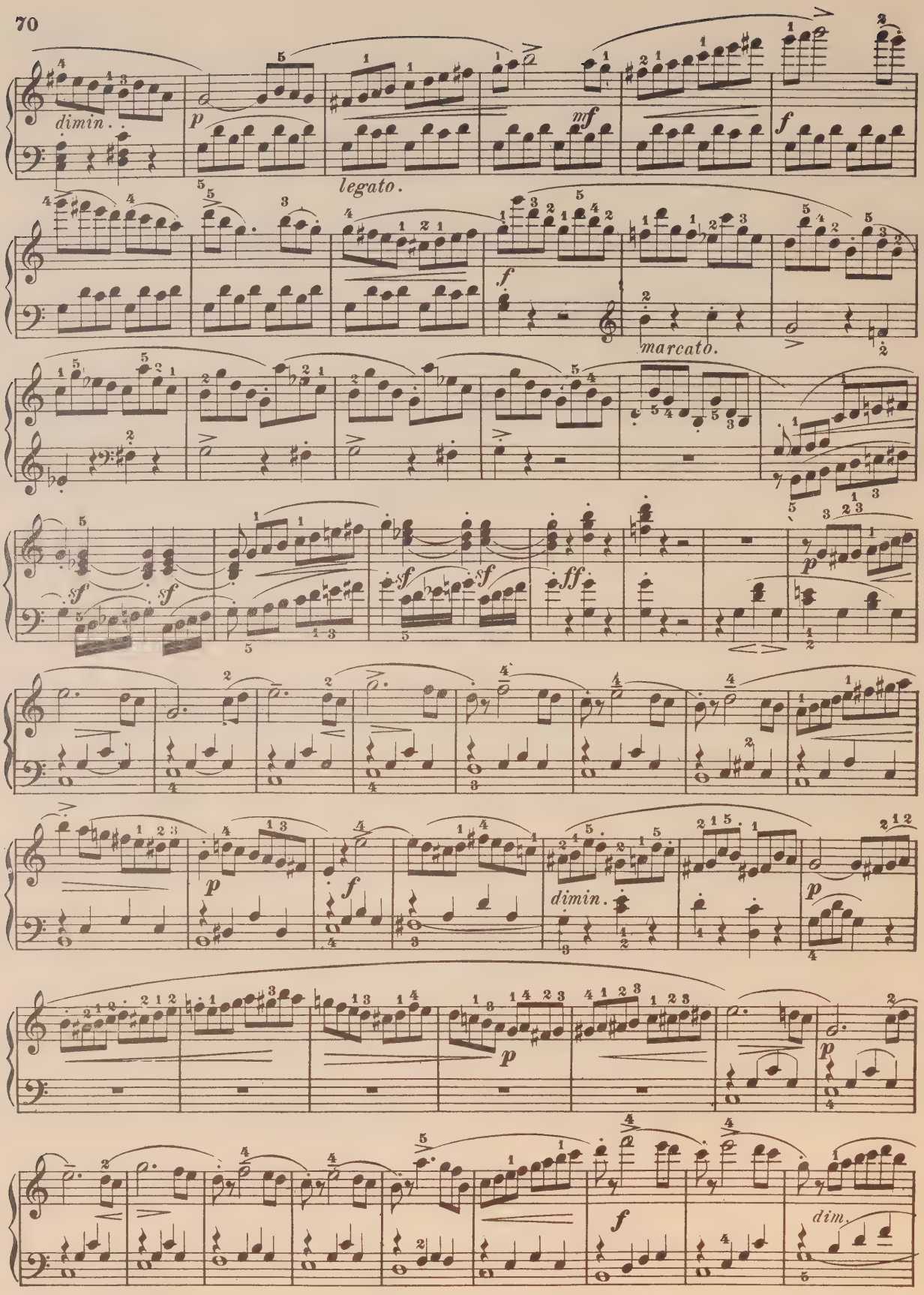

dolce.

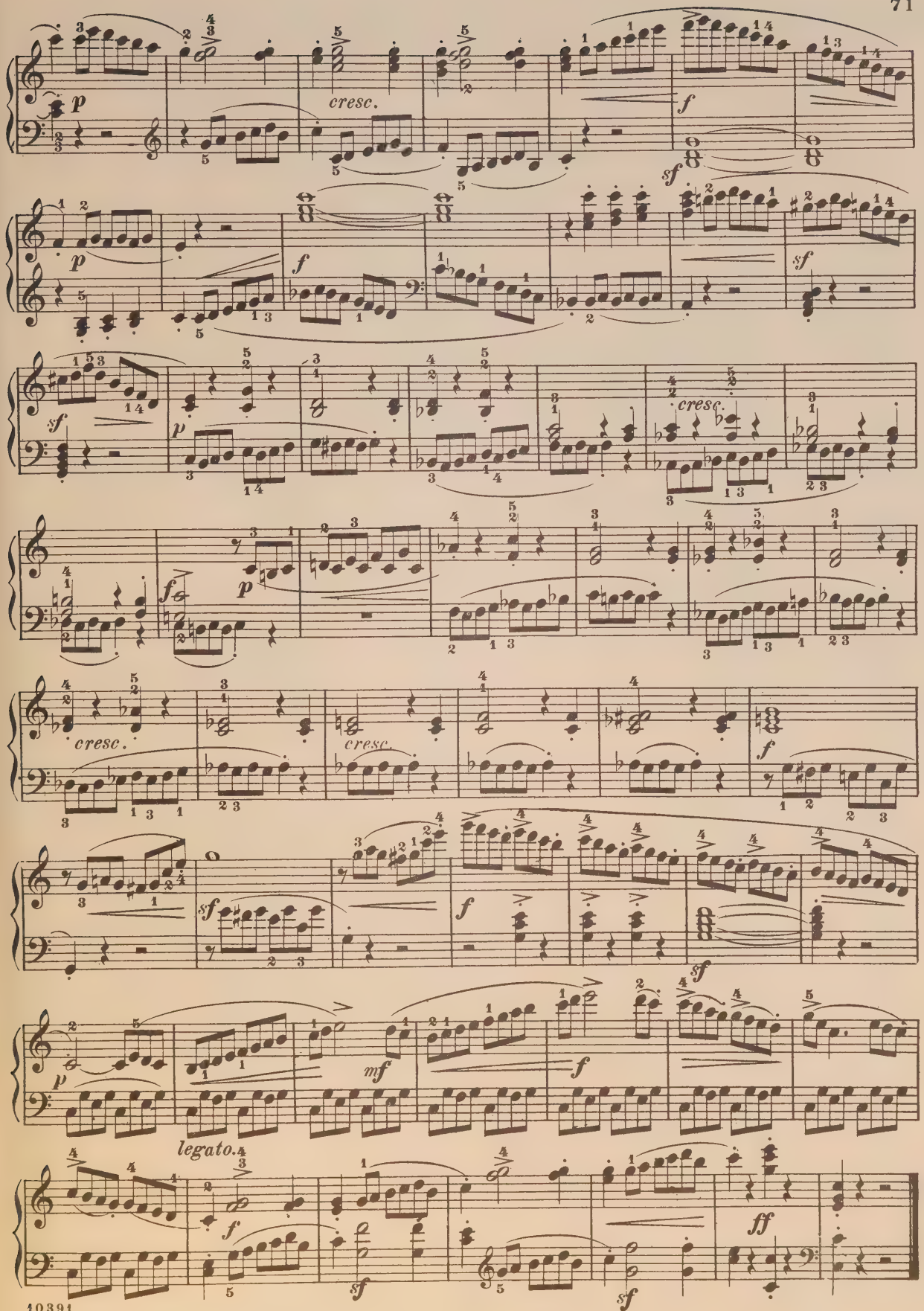
Rondo.

Allegro vivace.




cresc.
f
sf
marcato.
p
sf
a)
p
f
p
cresc.
fz
p
p
cresc.
f


dimin.
p
legato.
mf
f
f
marcato.
sf
sf
sf
sf
ff
p
p
f
dimin.
p
p
p
f
dim.


p
cresc.
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cresc.
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cresc.
cresc.
f
sf
f
sf
p
mf
f
legato.
f
sf
sf
ff

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L. 36		Miscellaneous Compositions.
L. 30		Nocturnes.
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L. 27		Waltzes.

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L. 1548		Mazurkas.
L. 1555		Miscellaneous Compositions.
L. 1550		Nocturnes.
L. 29		Polonaises.
L. 1547		Preludes.
L. 1554		Rondos.
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L. 35		Sonatas.
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